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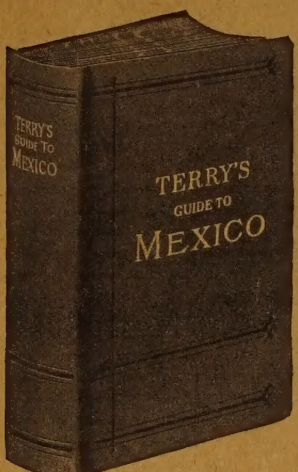

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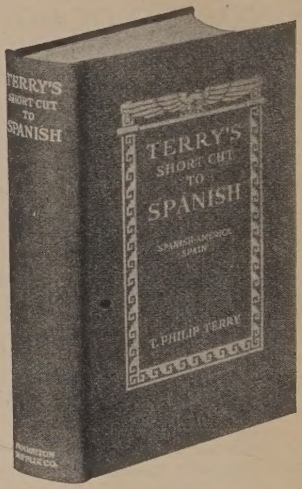

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FOREWORD

So many tourists now include Cuba in their annual travel plans that a complete and trustworthy Guidebook of the republic has become a necessity. Although it is the largest, richest, loveliest and most accessible of the West India Islands; but 90 miles south of Florida; with an adorable and healthful climate; picturesque cities and towns; palm-flecked valleys, caves and mountains of great beauty, and vast plantations which produce much of the world's best sugar and finest tobacco, it is less known than it should be. It is a winsome sunlit land of singular and abiding charm where travel is cheap, easy and safe; where American money is used and much English is spoken; where the hotels are good, the food wholesome, the fruits legion and delicious; the living costs reasonable; the people friendly and helpful; where there is much of touristic value to be seen in small compass, and where unusual and unexpected pleasures await the traveler. Its brilliant capital is one of the gayest and most beautiful in the world, with a Spanish atmosphere that is beguiling. As a winter resort within a few hours' reach of the United States Cuba is almost ideal. To add to its manifold attractions, it possesses an excellent telephone system linked by submarine cable with our own, so that the American traveler can keep in constant touch with his home, his office, or with the remotest corner of our vast republic. Historically Cuba is exceptionally interesting. It was the first large island discovered by Columbus in the New World and from it sailed the momentous expeditions which conquered Mexico and other lands; brought Florida, the Mississippi River and much of our own southland into world prominence, and for centuries exercised a transcendental influence over them.

Guidebooks have been aptly referred to as of three kinds: those which describe alluringly but do not guide; those which guide pitilessly but do not attract; and those which entertain and instruct as well as guide. It has been our aim to produce a book of the latter sort; and our intimate knowledge of Cuba and its people, their history, language, ideals and progress; our repeated visits to every part of the island, and our long practice in making popular Guidebooks emboldens us to believe that the present **Guide to Cuba** embodies all the best features that an accurate, helpful, dispassionate and dependable Guidebook should possess. It describes the island in greater detail than it has ever been described, and it shows the traveler all there is

worth seeing in the quickest and most satisfactory way with the least outlay of time and money. No other single volume on Cuba contains as much interesting and valuable information, and whosoever essays to travel the island without it will spend more time, money, and effort than are requisite to the purpose. When its immediate worth as a Guidebook has been proved, it remains a compact, trustworthy, and exceptionally desirable reference book of permanent value.

The economically inclined traveler will find many money-saving hints in the book, and it is our hope and belief that **it will save its cost the first day it is used.** The quoted rates of railways, steamships, taxis, hotels, etc., enable the user to plan a trip and know in advance what its cost in time and money will be. The monographs on How to Reach Cuba, Traveling Expenses, Prices, Money, Custom House, Railway Travel, Hotels and their rates, rooms, food, service, tips, etc.; Intercourse with the People; Theaters, Music, Sports, Climate, Seasons and the like, will prove distinctly valuable to the stranger unacquainted with the island and its ways. Likewise the essays on Art, Literature, Language, Painting, Sugar, Tobacco, Fruits, Mines, Birds, Fishes, Palms and other Flora and Fauna, etc. The compact but informative History of Cuba from pre-Columbian times to the present is indispensable to the traveler who wishes to know something of the island and its inhabitants.

In preparing the Guidebook we have kept constantly in mind the value of understatement, and the dispassionate estimates of Cuba and the Cubans are believed to be just. Where the obvious has been described it was with the purpose of directing attention to the recessive, and to enable the reader to determine whether he might wish to give time and attention to certain things or places. Those unfamiliar with the Spanish language will find the vocabularies and the Castilian equivalents throughout the text of genuine help. In the transliteration of hispanicized Siboney words we have followed the best authorities. The vocalic differences which will be noticed are regional rather than national.

The Contents of the Guidebook are divided into three parts, each a complete volume in itself. In **Part One** 153 pages have been devoted to an interpretation of many things of interest to travelers. **Part Two** describes Havana and its environs carefully and thoroughly; and **Part Three** personally conducts the traveler on 20 special excursions to every point of interest in Cuba, from the beautiful Isle of Pines at the West to historic and romantic Santiago at the East. In the description of these places specific and detailed information rather than generalities is submitted.

The Maps and Plans were all drawn specially for the book and are the newest and most complete extant. Certain of the

plans appear now for the first time in book form and are uniquely valuable. Our thanks are due to the Cuban Government for foreshadowing the extensive system of automobile highways which soon will gridiron the island; and for the blueprints of the reclamation work on the Havana bay foreshore. Our appreciation is hereby expressed to the Cuban Telephone Co. for its courtesy in permitting us to use as a groundwork for certain of the city plans those drawn by its expert cartographers for the company's use.

Cuba is progressing so rapidly that a guidebook which is not changed frequently will quickly become obsolete. As it is our intention to keep the present book strictly up-to-date we will genuinely appreciate corrections or suggestions with which observant travelers may favor us. Such communications should be addressed to the author at *Hingham, Massachusetts, U.S.A.* Hotel men and others are warned against persons representing themselves as agents for TERRY'S GUIDEBOOKS and other publications.

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(*mapas y planos*)

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Abbreviations

(*abreviaciones*)

Amer.=American.
Approx.=Approximately.
b.=born.
Capt. Gen.=Captain General.
c.=cents; cent.=century.
d.=died; doubloon.
E.=East; W.=West; N.=North; S.=South.
ft.=foot; feet.
gals.=gallons.
Gov. Gen.=Governor General.
hrs.=hours.
in.=inches; inhabs.=inhabitants.
K. Kil. Kiloms.=kilometers.
lab.=laboratory; l.=left.
lit.=literally; literature.
M. m.=mile. Mex.=Mexican.
Mt. Mts.=Mountain, s.
pers.=persons; Pl.=plan.
pop.=population.
prest.=president.
prov.=province.
r.=right; Rly.=railway.
Rte.=route.
Sp.=Spanish.
So. Amer.=South America.
Sts.=streets; Sta.=station.
temp.=temperature.

The other abbreviations employed require no explanation.

The Maps and Plans were engraved specially for this Guidebook by The W. H. Pountney Co., of Boston, Massachusetts.

PART ONE. PRELIMINARY INFORMATION

I. How to reach Cuba. Traveling Expenses. Prices. Money. Passports. Custom-House. Stock Exchange. American Chamber of Commerce. Banks. Exchange. Time.

From New York. Of the several steamship lines which ply between New York and Havana a limited number enjoy the greatest popularity and carry the bulk of the travel. Perhaps first among these is the **New York & Cuba Mail Steamship Co.** (THE WARD LINE), whose fine, big, excellently-appointed, twin-screw, oil-burning, modern, safe, and well-liked ships make the 1171 nautical miles in approximately 70 hours, usually sailing from New York (from the foot of Wall St.) at 11 A.M. Saturdays and reaching Havana the following Tuesday about noon. Special features of the crack liners in the **New York–Havana Express Service** are spacious, airy, *de luxe* cabins with single or twin bedsteads, private baths, individual toilets, broad promenade decks, sumptuous lounges and reading-rooms, well-stocked libraries, delicious food, and the customary luxurious fitments of the finest and most up-to-date trans-Atlantic ships.

FROM NEW YORK the route follows the coast of New Jersey, Maryland, Virginia, and North Carolina to Cape Hatteras, where the Gulf Stream is entered. At noon the first day out from N.Y. the ship's position usually is off Cape Fear (near Wilmington), North Carolina. The 2d day it is off Lower Florida, and the 3d day it is in Havana harbor.

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In addition to the local fares between ports, through tickets

(both one-way and round trip) are on sale from New York to Mexico City via Vera Cruz, at reduced fares. Rail-water-circuit tour tickets are also on sale at all points on the direct lines throughout the United States to **Mexico City,** with stop-over privilege in Havana.

The New York Office of the Ward Line is at Pier 13, foot of Wall St. At **Havana,** in the magnificent new building of the Centro Asturiano, overlooking Central Park. At **Mexico City,** Avenida Cinco de Mayo 16.

New York Hotels. New York is a city of wonderful hotels, and as an aid to the traveler from the South who may be unacquainted with the premier hotels of the metropolis, the following list is submitted. Pre-eminent among the New York Hotels (and thus standing at the pinnacle of the world's best), distinguished wherever travelers foregather, and surpassing others in superiority of construction, equipment, luxury and service, are **The Bowman Hotels** (*John McE. Bowman*, President), overlooking beautiful Pershing Square, at the very nerve center of the metropolis and the continent, adjacent to the Grand Central Terminal (and connected thereto by tiled subways), and near the beautiful Astor Library, noble Fifth Ave., the Art Galleries, Museums, Parks, Theaters, the fashionable Shopping District, the Clubs, Broadway, and all that is New York City.

Travelers can effect a very material saving in time and money by selecting one of the following hotels in which to lodge while in the city. Elevated, surface and subway cars radiate to all metropolitan points, as well as to Long Island, New Jersey and other suburbs, with a service remarkable for rapidity, safety and cheapness. On arriving at the Grand Central Terminal, by train or street car, one can hand one's hand-bags to a red-capped porter and within a minute or two can be in the hotel. By delivering baggage checks to the porter or the hotel management, trunks are delivered in the room almost immediately. There are no excessive charges and no delay. When one gets ready to leave it is but a step from the hotel room to the waiting Pullman in the Grand Central Terminal. No trains are lost through stalled taxis, and weather conditions make no difference, since the connecting corridors are underground.

If one is limited for time, a hotel room near the station is worth twice its cost, particularly in New York, where magnificent distances are the rule rather than the exception. An important feature is that the Bowman Hotels aggregate nearly ten thousand rooms (2000 rooms with bath in the *Commodore* alone), and the stranger is therefore almost certain to find lodgings; thus saving the time and money lost in going from one hotel to another in search of a place to stay. Every type of first-class hotel accommodation is available in these modern palaces, from one room with a bath, to housekeeping apartments of almost any size. The quiet, unobtrusive luxury so appreciated by people of taste and refinement, the comforts, conveniences, the perfect service, the faultless food, the reasonable charges and the sparkle and brilliance of the Bowman lobbies, make a strong appeal to the average traveler. The Cascades, the Italian Garden, and certain of the other public apartments of the stately Biltmore, its Tea Rooms and Dining Halls are known the world round. The Library for the use of guests is one of the finest on the continent. A garage with every device for the convenience of guests and safety of cars is a feature of the Bowman group, which includes the following hotels:

The Biltmore (under the personal supervision of *John McE. Bowman*, President; cable address, *Biltmore*), opposite the Grand Central Terminal (at the right, as one emerges from the station), covering an entire city block from 43d to 44th St., and from Madison Ave.

The Commodore (cable address, *Commodore*), adjoining the Grand Central Terminal (at the left).

The Belmont (cable address, *Montbel*), facing the Grand Central Terminal entrance.

The Murray Hill Hotel (cable address, *Murahill*), adjacent to the Belmont.

All the foregoing hotels are unhesitatingly recommended as being of the very highest class and satisfactory to the minutest detail. They are segments in the chain of magnificent hostelries operated by **The Bowman Biltmore Hotels,** others being the new palatial, superlatively excellent **Miami Biltmore, Atlanta Biltmore, Los Angeles Biltmore, Providence Biltmore,** the **Du Pont Biltmore** at Wilmington, Del., the **Belleview Biltmore** at Belleair, Fla., the **Santa Bárbara Biltmore,** at Santa Bárbara, Cal., the **Dayton Biltmore,** at Dayton, O., and the **Sevilla Biltmore,** and **Havana Biltmore Yacht and Country Club** at Havana.

Other Steamer Lines whose rates are about the same as those mentioned above and whose ships touch at Cuban points (at times in transit to other West Indian, Central, and South American ports) are the United Fruit Co.; The Munson Line; Standard Fruit Co.; Panama Mail S.S. Co.; American Line; Pacific Steam Navigation Co., etc. For the Havana addresses of these, and The Spanish Transatlantic Co., consult the Telephone Directory.

From Florida. The **Peninsular & Occidental Steamship Co.** (referred to as **The Florida Route**; Mr. P. J. Saunders, Vice-President & General Manager; Mr. D. U. Wilder, General Freight & Passenger Agent, Jacksonville, Fla.; Mr. P. Ross Roberts, General Agent, Espigón del Arsenal, Havana), an old established line with fine, modern, luxurious, comfortable and perfectly appointed (oil-burning) ships of large carrying capacity that make the 90-mile trip between Key West and Havana in 6 hours (fare one way, $17.50; round trip $30; from Miami, $24.68, and $44.36; from Jacksonville $37.84, and $70.68), is one of the most popular of all the lines (carries about 75 per cent of the traffic) plying between Cuba and the southern U.S. coast, and many thousands of travelers utilize its frequent (daily) and dependable service. From Havana the ships (the GOVERNOR COBB; the CUBA, and the NORTHLAND are the best) sail (usually about mid morning) from the Arsenal Pier (near the Central Rly. Station; 8 minutes in a taxi from the chief hotels) and from Key West in the morning. The line is the shortest and best between Florida and Cuba, and a great international highway of travel. Passengers over the line have the advantage of traveling over the Marine Extension of the Florida East Coast Rly. (see below), one of the best and oddest railways in the world.

The P. & O. Steamship Co. sells round trip tickets between New York and Havana, valid for return passage within 6 months, and with stop-over privileges at all the chief cities en route, within the time limit, for an inclusive fare of $100 (from Havana; $122 from New York). This enables the sight-seeing tourist to stop at any or all of the chief cities at no additional cost. The **Havana Ticket Office** is at the Arsenal Pier. **Branch Office** corner the Prado and the Calle Animas. The company also operates a fast passenger service between Havana and Port Tampa. Information can be had at any ticket office in the U.S.A. and Canada.

The Florida East Coast Railway, The Flagler System (*Mr. Wm. R. Kenan, Jr.*, President; *Mr. H. N. Rodenbaugh*, Vice-Prest.; *Mr. J. D. Rahner*, General Passenger Agent; General Offices St. Augustine, Florida), traverses Florida from N. to S. (connections with other rlys. running N.E. and W.; Pullmans to New York and other points; excellent dining-cars, etc.) connects at Miami with the **Airplanes** (to and from Cuba, Haiti, Santo Domingo, Puerto Rico, Mexico, and Central and South America) of the Pan American Airways, Inc., described hereinafter; and at Key West with ships of the Peninsular & Occidental S.S. Co. for Havana.

The Overseas Extension of this unique and remarkable Railway has been referred to as the Eighth Wonder of the World. For 114 M. in a south-westerly direction from the Florida mainland stretches a chain of low-lying, picturesque islets that form a series of stepping-stones over which a unique railway has been built. In character they are semitropical, aflame with gorgeous flowers; idealized by many palms, and attractive in their southern attributes. Connecting them by massive concrete viaducts and arched trestles, is one of the finest railway roadbeds in the world; as smooth and level as a ballroom floor, and with an outlook no other rly. can duplicate. Some of the watery spaces between the islets, or cayos, are so wide that they are almost lost in the haze of distance, and the traveler over them gains the impression that he is riding in a luxuriously appointed train running over the smooth surface of the sea! This impression is accentuated by the ships that plow the sea-lanes along the Gulf of Mexico, in sight of the cars. Where the water between the cayos is shallow enough, embankments have been built up on the marl and coral rock near the surface. The panorama afforded by the winsome sky, the radiant, shimmering sea; the seabirds that wheel and skirl and fish throughout the long sunny days; and the many strange fishes with which the sea appears alive, is difficult to describe. It is doubtful if the traveler could register a similar sensation in any other place on the globe.

Engineers will be interested in the **structural details** of this astonishing marine railway. "There are 6 permanent bridges between the mainland and Knight's Key; a drawbridge at Jewfish Creek; single steel spans at Tavernier Creek, Snake Creek and Wilson's Key, a drawbridge at Indian Key, and concrete arch bridges at Long Key. The drawbridges are deck-girder swing spans, 99 ft. 6 inches long. The Long Key Viaduct is a remarkable structure of the arch type, with 180 semicircular concrete and steel arches of 50 ft. span; the track 30 ft. above high tide. On account of the depth of water (18 to 22 ft.) at Knight's Key, the use of deck-girders was decided on, and for the same reason through truss spans were used at Bahía Honda, where the water was 20 to 30 ft. deep. Friestedt and U.S. Steel interlocking sheet-piling was used for the cofferdams at the Bahía Honda bridge. Knight's Key bridge consists of 316 eighty-foot, and 19 fifty-nine ft. 9 inch deck-girders, with 210 arches of 53 ft. span at the southerly end, where the shallower water is found, and a 253½ ft. through truss span over Moser Channel. Bahía Honda bridge consists of 13 spans

of 128½ ft.; 13 of 186 ft.; 1 of 247½ ft.; and 9 plate girders of 80 ft. span. — The world was surveyed for materials. Trap rock was brought down from the Hudson River, and special salt-water-resisting cement from Germany. The contents of a 7 masted schooner were needed to build one of the largest piers, some of which are 60 to 80 ft. long, firmly set on ocean bedrock. When completed, this portion of the road was considered one of the outstanding engineering feats of the age." Certain sections of the line cost over a million dollars a mile. It was completed in 1912 and was the culmination of the dream of Henry M Flagler, its originator.

Key West (Spanish, *Cayo Hueso*), the southern terminus of the **Florida East Coast Rly.**, is 122M. from the mainland, is the headquarters of Naval and Military posts (a sort of American Gibraltar), with a fine harbor, an excellent hotel, and contains interesting sights. It is a popular resort for yachtsmen. The climate is equable, the lowest temperature recorded being 41 Fahr. and the highest 93. Frosts are unknown. A cooling sea breeze blows almost constantly. The **Havana Special train** runs out on the dock, alongside the boat. Baggage from Havana is examined here by the U.S. Customs Officers (see Index) and must be rechecked to points in the U.S. Baggage for Havana is examined at that port. **The Casa Marina Hotel** is on the W. side of the island, about 1M. from the rly. station. Autos always available.

Florida Hotels. For the convenience of permanent and transient guests the **Florida East Coast Railway Co.** operates one of the most notable chains of magnificent **hotels** in the United States: the *Ponce de León*, the *Córdoba*, and the *Alcazar*, at St. Augustine; the *Hotel Ormond* at Ormond Beach; the *Royal Poinciana*, and the *Breakers* at Palm Beach; the *Long Key Fishing Camp* at Long Key; and the *Casa Marina* at Key West. The accommodations are sumptuous, the rates reasonable, and the food and service unsurpassed.

The Florida East Coast Ferry Co. owns and operates ocean-going ferryboats that make daily round trips between Havana and Key West, each with a carrying capacity of 26 loaded freight cars.

Airways. Travel by Airships (*buques aéreos*) is now so popular with the hundred thousand tourists who annually visit Cuba; with a host of business men desirous of saving time on their trips between the United States and West Indian points, and with a vast number of Cubans and others who take naturally and enthusiastically to this fascinating means of transportation, that the **Pan American Airways, Inc.** (Head Office 122 E. 42d St., New York City; Mr. J. T. Trippe, President; Mr. J. M. Eaton, General Traffic Manager) has recently inaugurated an excellent, frequent (several trips daily) flying passenger and mail transportation service between Miami, Florida, and many West Indian, Central and South American points, to take care of its rapidly expanding business.

For the comfort and convenience of travelers from New York, Chicago, St. Louis, Louisville and many other prominent

American cities, special de luxe trains (segments in the through rail-air service) leave the cities mentioned at stated intervals (consult the Airways Time-card) for Miami, the Flying Gateway to the West Indies, Central, and South America. On reaching the Florida border trains are routed over the tracks of the **Florida East Coast Railway** (The Flagler System) to the great Air-liner Terminal (first model airplane passenger terminal erected in the United States, and perhaps the finest). Autos and special attendants to facilitate the necessary arrangements for leaving the U.S., meet trains, and 15 minutes after the passenger steps from his Pullman he is at the **Flying Field.** The handsome terminal is as complete in every detail as the most modern central railway station. Breakfast is served on a sunny Observation Terrace overlookng the busy esplanade, and 45 minutes from the arrival at Miami passengers step cut on a canopied platform and board the waiting air-liner (*avión*).

The planes (*aéroplanos*) are giant, multi-motored Fokkers with Wasp engines, equipped to carry comfortably 12 passengers and the necessary baggage and supplies. Ford tri-motored land-planes are used overland on the Miami-Cristóbal run, and on the Miami-Nassau run dual-motored Sikorsky amphibian, eight-place planes are employed. These cabin monoplanes are the ultimate development in comfort, safety and speed; the best that superior mechanical genius can construct and money can buy. They are equipped with radio apparatus and are in constant contact with land, from the moment of taking off to the moment of landing. Every part of them is carefully inspected by seasoned and experienced senior pilots (*pilotos*), as well as rigidly examined and O.K.'d by the Department of Commerce.

The unvarying policy of the **Pan American Airways** company is to use multi-motored planes, so that if one motor fails the flight can be tranquilly continued with the remaining motors. The dual-motored planes are loaded only to such an extent that the plane can climb and fly on one engine. The tri-motored air-liner can maintain its schedule on two engines, and will at all times have a radius of fifty miles on only one engine. The land-planes used over water-jumps have a special system of flotation which enables the plane to remain afloat indefinitely if forced to take to the water. The wings contain special compartments in which are carried portable radio, emergency rations and life rafts. Emergency exits have been built into the roofs of the cabins to afford easy egress in case of necessity. Steward service, complete toilet facilities, running water, full-vision windows, commodious lounge chairs, and special mail and baggage compartments, are features of the Pan American Airline equipment. Courtesy, safety and comfort are the outstanding attributes.

Flying (*volando*) in the West Indies is a delightful and unforgettable experience. The comparative immutability of the seasons; the relative fixity of the azure skies and balmy airs; the gorgeousness of the sunrises and sunsets, and the varying, inexpressible charm of the tropical seas in which one looks down to great depths, are incomparable. Conditions might be said to be almost ideal. It is perhaps because of these conditions that the company's schedules are maintained with almost astronomical exactitude. There are no delays; no missing of connections; no chagrin at failure to keep important appointments. Flying over Cuba is perhaps the safest in the world. The Cubans themselves are flying enthusiasts, and everything is done to make the new transportation safe and expeditious. Many of the 200 or more great sugar mills of the island have, in line with the new civil aviation (*aviación*) regulations, their names painted on their roofs, so that the plane pilot knows almost constantly exactly where he

MAP SHOWING NEW
"COMMERCIAL AND TOURIST"
DIRECT PASSENGER SERVICE
BETWEEN PRINCIPAL CITIES IN
UNITED STATES AND CANADA
AND PRINCIPAL CITIES IN
BAHAMAS – WEST INDIES – MEXICO
CENTRAL AND SOUTH AMERICA
Complete Air Mail Service between same countries — This new passenger service virtually means: — that, the principal railroad systems in U.S. have extended their lines into these heretofore more or less inaccessible countries, and these extensions have been accomplished by the use of "Train to Plane" transfers at Miami or Brownsville.
The "de luxe" railroad train service from all points in United States to Miami or Brownsville continued on the "de luxe" air liners over the PAN AMERICAN AIRWAYS SYSTEM to principal cities in above countries.
Same direct passenger service from Southern Countries to principal cities in United States.
United States Railroad Passenger Systems
Pan American Airways Passenger and Mail System
U.S. Air Mail Lines
Scale in Miles
0 100 200 300 400 500 1000
Prepared by THE MAPCRAFT CO. N.Y.
UNITED STATES
MEXICO
GULF OF MEXICO
CARIBBEAN SEA
PACIFIC OCEAN
CUBA
HAITI
JAMAICA
BAHAMA ISLANDS
CENTRAL AMERICA
COLOMBIA
VENEZUELA
ECUADOR
Equator
to points south
to points south
Minneapolis
St. Paul
Green Bay
La Crosse
Sioux City
Madison
Milwaukee
Grand Rapids
Bay City
Toronto
Ottawa
Montreal
Bangor
Calais
Portland
Boston
Providence
Hartford
Albany
Syracuse
Buffalo
Cleveland
Toledo
Detroit
CHICAGO
South Bend
Peoria
Omaha
Des Moines
Cheyenne
Salt Lake City
Denver
Pueblo
Kansas City
Indianapolis
Terre Haute
Pittsburgh
Columbus
Cincinnati
Harrisburg
NEW YORK
Philadelphia
Baltimore
Washington
Richmond
Norfolk
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Evansville
St. Louis
Springfield
Wichita
Albuquerque
Amarillo
Oklahoma City
Tulsa
Nashville
Knoxville
Roanoke
Charlotte
Little Rock
Memphis
Birmingham
Atlanta
Charleston
Savannah
Jacksonville
Tallahassee
Mobile
New Orleans
Houston
Shreveport
Jackson
Dallas
Ft. Worth
El Paso
Austin
San Antonio
Monterey
MATAMOROS
BROWNSVILLE
TAMPICO
TUXPAM
MEXICO CITY
Puebla
VERA CRUZ
Guadalajara
CAMPECHE
MERIDA
COZUMEL ID.
CARMEN
MINATITLAN
VILLA HERMOSA
FLORES
TUXTLA
BELIZE
TAPACHULA
GUATEMALA CITY
SAN SALVADOR
SAN PEDRO SULA
MANAGUA
PUNTARENAS
PORT LIMON
SAN JOSE
DAVID
CRISTOBAL
Panama
TURBO
JURADO
BUENAVENTURA
TUMACO
BAHIA DE CARAQUES
Quito
GUAYAQUIL
Bogota
CARTAGENA
BARRANQUILLA
PUERTO ESTRELLA
CURACAO ID.
MARACAY
Caracas
PORT OF SPAIN
Trinidad
GUADELOUPE ID.
MARTINIQUE ID.
SAN JUAN
PORTO RICO
SANTO DOMINGO
PORT AU PRINCE
SANTIAGO
CAMAGUEY
LA FE
HAVANA
NASSAU
MIAMI
Tampa

is. The flat lands surrounding many of the mills make admirable emergency landing places.

Timecard. The 261 miles hop from Miami to Havana is made in 2 hours and 15 minutes. Passengers for San Juan (Puerto Rico) continue lengthwise along the axial curve of the island to Camagüey (a stopping point), thence to (approximately 500 M. from Havana; flying time 3½ hours) charmingly ancient Santiago (overnight stop), before taking off across the water via Port au Prince and Santo Domingo to (6 hrs.) San Juan. The average flying speed is 110 M. an hour.

Tickets and Information relating to the **Pan American Airways Service** can be had at practically every railway ticket office in the United States (specifically at those of the Pennsylvania Rly.; the N.Y.N.H. & H.; Richmond, Fredericksburg & Potomac; Chicago & E. Illinois; Illinois Central; Louisville & Nashville; Nashville, Chattanooga & St. Louis; Central of Georgia Rly.; Missouri Pacific System; Atlantic Coast Line R.R., and Florida East Coast Railway). The Havana Office of the company is at No. 13 Prado. In Miami, 44 Biscayne Boulevard. In Camagüey, at 132 Avellaneda St. In Santiago, Hotel Casa Granda arcade.

Fares, 1st class, from Miami to Havana, $55. To Camagüey, $117. To Santiago, $153. To Port au Prince, $209. To Santo Domingo, $245. To San Juan (Porto Rico), $245. To Nassau, $50. No stopovers.

The Baggage Allowance is 30 lbs. on each ticket. Excess at reasonable rates.

Mail is carried between the U.S., Cuba, The West Indies, Canal Zone, the Bahamas, and Mexico, at current rates.

Mexico, Central & South American Services. As will be seen by the accompanying map, the **Pan American Airways System** serves Mexico and various Central and South American countries. A daily and increasingly popular service is maintained between Brownsville, Texas (and Matamoros, Mexico, just across the Río Grande) and Mexico City. Planes leave Brownsville on arrival of the Sunshine Special of the Missouri Pacific Railway (usually at 7.30 A.M.) and arrive in Mexico City at 1.45 P.M. **Fare** either way $100. From Tampico, where a stop is made, the country is tropical and beautiful. **Colonel Charles A. Lindberg,** Technical Adviser to Pan American Airways Inc., inaugurated this service. Planes descend at the famous **Valbuena Field,** on the outskirts of Montezuma's Capital.

An efficient service is maintained also between Mexico City and Yucatan (Cozumel Island, just off the coast), where planes connect with those of the Pan American Airways' South American Service. Travelers to or from Central or South America can vary the journey by flying through the West Indies or Mexico. A detailed reference to this service will be found in **Terry's Guide to Mexico.**

The Miami-Nassau Service is accomplished in 2 hours' flying time (against 16 hours by boat).

The Pan American Airways Inc. was the first company to establish a mail and passenger service between the United States and Cuba. Since its inauguration Oct. 28, 1927, it has carried millions of pounds of correspondence and thousands of passengers, on schedules as accurate and as trustworthy as those of the finest railways.

Traveling Expenses (*gastos de viaje*) in Cuba vary with the locality. In Havana, which nearly always is thronged with free-spending Americans, one's daily outgo will be about equal to that in any other similar city, but in the country places it will be materially less. Many things are cheaper in Cuba than they are in the U.S. There is an absence of the irritating extras which detract from European travel; museums and many places of interest are free; servants are not exacting and usually are grateful for small fees; the tipping evil is not so widespread as in the North; street-cars and taxis carry one almost

anywhere at a low cost; distances are short; the cities are compact and easily compassed; and one can do an unusual amount of sight-seeing in a day. Because of its Spanish and tropical character, the quaint medieval aspect of many of its towns, streets, buildings and whatnot, and the host of places surcharged with historical interest, the traveler gets more touristic enjoyment for nothing in Cuba than is possible by paying in many other places. Exclusive of rly. fares the resourceful traveler can get about Havana very comfortably on $6–$8 a day; and in the interior of the island on less.

Prices (*precios*) quoted throughout the Guidebook are in American money, and are approximate only, as competition daily grows keener in Cuba and the cost of living trends downward. Money-saving hints will be found scattered all through the book, as the writer's aim is to show the traveler how he can best see all there is worth seeing in Cuba with the least outlay of time, energy and money. It's a good rule always to ask the price of a thing or a service before commanding it; this is customary and is expected, for the average Cuban is thrifty and he admires the quality in others.

American Money (*moneda americana*) circulates in Cuba at par with the Cuban (*dinero cubano*). The latter dates from Oct. 29, 1914, when the new monetary law (*ley monetaria*) providing for a gold standard (*patrón oro*) at a mint parity with U.S. coins (*moneda acuñada*) was promulgated. This law made U.S. currency legal tender in Cuba and demonetized (*desmonetizado*) all other foreign monies. The decimal system (*sistema decimal*) is used. The 1, 2, and 5c. coins are nickel (*niquel*), the others gold (*oro*) and silver (*plata*). The bills (*billetes*) are American. The per capita wealth of the people is $115,90. Upward of 200 million dollars of American money are in circulation.

The gold coins, which circulate with marked reluctance, display the bust of the patriot Martí and the words *Patria y Libertad* on the face, and the national coat-of-arms on the reverse; the $5 piece is *un Martí;* the $20 *un águila* (eagle). Minor coins are:

$1. Un duro, un peso, peso fuerte (hard), or (slang) bolo (pill, big knife), pesote.
40c. Dos (two) pesetas (diminutive of peso). — 20c., una (one) peseta (slang-guaña).
10c. Un real, un décimo (10th), or (slang) diez kilos.
5c. Medio (half), cinco centavos, un quinto (fifth), cinco kilos.
2c. Dos centavos, dos kilos. — 1c. Un centavo, un kilo.

Note. Some counterfeit (falso, contrahecho) money is in circulation. Such coins usually are light, crudely made, and of a soapy texture. Cash money is *efectivo;* to pay cash, *pagar al contado.* Discount, *descuento.* Rebate, *rebaja.* Small change, *menudo*, or *plata menuda.* To change money, *cambiar dinero.*

Money Exchange, *cambio de dinero.* Mint, *casa de moneda.* Peso also means weight. Peseta as a depreciative means blockhead, impertinent, bore (much the same meaning as the petate of Mexico). Dollar is dólar.

The Spaniards brought Spanish money (*dinero español*) with them when they came to Cuba in 1514, and until 1914 all the coins in circulation were imported. During these 4 centuries the gold, silver, copper, tin and cardboard symbols representing the exchange medium were scarce and oftentimes counterfeited or debased: much misery and many difficulties resulted. During the reign of Ferdinand and Isabella the silver marco (mark), equal to 8 onzas (ounces) or castellanos (castilians) was divided into 65 reales (eighths) and each real into 34 maravedís. Among other silver coins was the real of 8, or onza, or 8th part of a marco (which in time was debased and became known as vellón or mixed metals money). One of the earliest colonial symbols was the *moneda macuquina,* a slug hammered into irregular form, marked with a cross, two castles, two lions (the armorial bearings of Castile and León) and the king's initials. This usually was so scarce in Cuba that the authorities issued cardboard (cartón) money temporarily to replace it, and when the usurious money-brokers erected a high exchange between the Crown money and this fugitive stuff there were bickerings and riots. The *ducado* (ducat), an imaginary Spanish gold coin figuratively used until the end of the XVI cent. and whose (variable) value was about 7 pesetas, or 383 maravedís, was frequently mentioned in the early history of Cuba; as was the old *libra,* which represented a gold castellano, or peso, and was worth 485 maravedís.

Between 1734 and 1771, when the coins (issued from the Mexico mint) stamped with the coat-of-arms of Spain supported between the two Pillars of Hercules and called moneda columnaria, or pillar dollars, came to Cuba, because they had milled (cordoncillo) edges and contained more pure silver than the Crown money, they sold at a premium over the macuquina, and bred more trouble. They were known as Pieces of Eight (8 reales) and our $ symbol is believed to have been derived from them. In 1781 there was such a dearth of real money that the regidores of Santiago took some playing cards they had seized from a Portuguese pirate ship, stamped them with the gov't seal, called the result *moneda de naipes* (playing-card money), and forced the rebellious people to accept it. Onward till 1821 the (Mexican minted) coins bearing an effigy of the Spanish king and called moneda de busto (bust) circulated widely in Cuba. After 1822 these were supplemented by pesos stamped with the profile of Agustín de Iturbide, the first Mex. Emperor after Independence. Thence onward the familiar Mex. peso stamped with the eagle, nopal cactus and Phrygian cap (a dollar of such fineness that it is still current in the maritime provinces of China) over-rode the Spanish money

Along in the 80's the Cuban monetary situation was oddly complex, with several (dubious) standards. American dollars, Spanish pillar, Mexican, Chilean, Venezuelan and other southern pesos (sometimes called piastras); English, French, Dutch, and American fractional coins; Mex., Colombian and other S. Amer. doubloons (doblones — $4.25, or the fourth part of an onza); ½ doblones or d. de a dos, or escudos, ducados, onzas de oro (16 pesos fuertes on the mainland but 17 in Cuba); and various multiples of dollars circulated alongside Cuban paper money that was at a discount of from 200 to 300 per cent below the gold. U.S. silver bills were at a premium over the Sp. gold, and Amer. silver coins were worth twice as much as the Spanish. The pillarless Mex. peso differed in value from the pillar dollar, and this tangle extended to the smaller coins; the strong or fuerte money (the columnaria, and certain Sp. Amer. money worth 25c.) being held as more valuable than the sencilla, or weak coins (worth 20c.). When a puzzled stranger received money it was the depreciated paper; but when he paid money out specie was exacted. Alfonsinos (money with the effigy of King Alfonso) was whimsically referred to as "baldheaded, or monkey, money" because the head, rather scant of hair, showed on the coins from babyhood to maturity. The French Louis d'or circulated in the island till quite recently.

With the American occupation in 1900 these various monies, particularly the Spanish, went out of circulation — a somewhat singular mutation in view of the fact that in the latter part of the 18th and the first half of the 19th cent., Spanish pesos and fractional pieces circulated widely in the U.S., and that when Congress (in 1792) authorized the coinage (issued in 1794) of silver dollars (the English name for the large silver German *thalers*) it provided that each coin be of the value of the Spanish milled peso with 371¼ grains of pure silver. For many years thereafter these American coins circulated in Cuba, and it may not be amiss to remind the numismatist that if he can find one of the U.S. silver dollars minted in 1804 (of which 5 or more are in existence) he can get between $5000 and $10,000 for it if it is in good condition!

Passports (*pasaportes*) are not required of Americans. They are often useful in proving one's identity and nationality, particularly when returning to the U.S. They can be obtained from the State Department at Washington. Americans may like to remember that a passport is required if they enter Mexico from Cuba (after residing there) or from any other country not the United States. Clause 384 of the Cuban immigration law requires actors and actresses upon entering the country to furnish the immigration inspector with photographs in duplicate. A bond may be exacted which is returned when they leave. Married actresses unaccompanied by their husbands must have their written consent before they can enter Cuba. On returning to the U.S. from Cuba naturalized Americans are required to show naturalization papers or acceptable (to the Consul and Customs officials) documentary evidence of citizenship. Alien residents must present a certificate of previous lawful admission to the U.S., to the Steamship Office at the time of booking passage. Foreigners who intend to reside in Cuba should register at their respective consulates soon after they arrive. Americans should not omit to do this if they intend to return home later and wish to avail themselves of the privilege of importing their household effects free of duty. To take advantage of this valuable concession the interested party must have used the articles more than one year, and must secure a document from the American Consul attesting to the fact. **The United States Customs** permit returning tourists to import free of duty articles bought abroad for their personal use to the value of $100, if they are not intended for sale in the U.S. They also may take in free of duty 50 cigars or 300 cigarettes. Liquors are forbidden. Likewise aigrettes, paradise-plumes and the plumage of other wild birds.

Custom-House (*aduana*). The examination of the luggage of travelers entering Cuba usually is prompt, courteous and lenient. The Cuban Gov't welcomes strangers and is generous in its treatment of the right kind. But it is severe with whosoever essays to smuggle in opium and other narcotics liked by the Chinese (of which there is a big colony in Havana). Tourists are cautioned against attempting it. The customs officials (*oficiales de la aduana*) possess an uncanny ability to read the

minds of incoming strangers, and the law-abiding traveler whose baggage oftentimes is just glanced at (never tousled or dumped on the dock for closer inspection) may be amazed to see that of some innocent-appearing person examined with a microscopic precision that permits nothing being overlooked. Typewriters, cameras and other instruments necessary to the pleasure or profession of the traveler are passed without demur. An unusual number of cigarettes or a lot of tobacco is not allowed (to protect the home industries) and passengers should either declare such or ask the officer's opinion regarding it.

The quickest and surest road to the sympathy and consideration of a Cuban official of any type is polite frankness. He always means to be courteous and friendly, and whether he is lenient or exacting often is determined by the traveler's attitude toward him. Though usually willing to " speed up " when asked to in a nice way, he is disinclined to hurry, and " warm words " or veiled insinuations react on the traveler like a boomerang. Tourists should always remember that more and better "American" is spoken in Cuba than in any other country of its size in the South, and that whosoever talks English anywhere in Cuba is apt to have a silent but understanding audience. — The average Cuban Customs Officer is honest and efficient. Fees are neither looked for nor expected, but after the examination is over, if the traveler has made any special demands upon the officer's time, and feels that he wishes to make the courtesy good by a fee, he may do so and it may be accepted. Often it will be refused. — **Custom Duties** (*derechos de arancel de aduana*) will be found listed in the customs guide (*arancel de aduana*) on sale at any of the bookstores. Get the last edition.

Stock Exchange. The best equipped and most popular establishment of its kind in Cuba (headquarters for Americans, Canadians, etc. recommended) is that of **Lamborn, Hutchings & Company,** Royal Bank of Canada Building (2d floor; Phone A-7215), at the corner of Aguiar & Obrapía Streets, **Havana.** Members of the New York Stock Exchange and the leading Exchanges in the U.S. Offices in New York, Chicago, Orlando, Florida, etc. Direct private wires (constant communication) with the New York, Chicago, and other chief American Exchanges. Dealers in Stocks, Bonds, Sugar, Cotton, Grain, Etc. The Lamborn, Hutchings & Co. Monthly Pocket Manual is of unique value to those interested in Market Quotations.

American Chamber of Commerce of Cuba. Americans and others desirous of extending their business to, and in, Cuba are recommended to confer with this reputable, trustworthy, aggressive and successful international organization (office in the Horter Bldg., Calle Obispo No. 7) founded in 1919 for the promotion of American trade. It assists Americans (and others) to obtain competent and reliable representatives in

Cuba; lends its aid to settle and adjust misunderstandings between buyers and suppliers; provides accurate information about markets, competition, freight rates, customs charges, shipments, collections and whatnot, and is a uniquely valuable Bureau of Information for the manufacturer, exporter, importer, tourist, and home-seeker. Upward of 300 members.

Banks (*bancos*) where Traveler's Checks (*cheques*), Drafts (*giros*), Letters of Credit (*cartas de crédito*), etc. can be negotiated are located in every city and town of importance in Cuba. The best are noted under their respective headings in the guidebook. English is always spoken and the service is as perfect as that of any modern bank. — The following authoritative data furnished by *Dr. Julio Batista*, consulting attorney for the Royal Bank of Canada, will be of interest to Amer. business men with Cuban connections.

Cuban laws governing checking and saving accounts are like those of the U.S. Amer. merchants doing business with Cubans are recommended to use drafts or acceptances for collection of their accounts, else they may have difficulty in proving their claims in courts. In drafting acceptances the forms in use under the Negotiable Instruments Law should be used, as Cuban law requires that drafts should be issued in accordance with the laws of the country where made. It is important to remember that Cuban Law requires that sight drafts be protested for non-acceptance within 40 days from the day they are received in Cuba; all drafts should be protested for non-payment on the day next following maturity. If an accepted draft is not protested at this time it loses its validity. Protest fees range from $5 up.

A Foreign Corporation wishing to establish a Cuban branch must furnish a certified copy of its articles of incorporation and by-laws authenticated by a Cuban consul, who must also certify that the corporation has been duly organized. This document must be translated into Spanish, protocolized before a notary public, and filed with the Mercantile Registrar. The fees of the latter are about $1 for each $20,000 of capital stock, but corporations with a large capital have the privilege of starting a Cuban branch with a small capital and paying on this only. The notary fees, including stamp tax and certifying to the Spanish translation range from $50 up. The Cuban Courts are strict in the matter of powers of attorney (*poderes*) for use in law suits, and before preparing these an attorney should be consulted.

El Banco Real de Fernando VII, created by royal charter and established in Havana in 1827, was the first important institution of its kind in Cuba. Its capital of a million pesos was provided by the Spanish Gov't, and along with several smaller bancos it functioned until recent times. Banking in the U.S. acceptance of the term was lacking in Cuba until the American intervention paved the way for the rich and powerful banks which to-day are the financial bulwark of the island. Of the 40 or more banks with headquarters in Havana a limited number do the bulk of the business and command the confidence of foreigners and Cubans.

Preëminent among these foreign banks are the **Royal Bank of Canada** with 15 branches in Havana and one in almost every important town in the island; the **National City Bank of New**

York, and the **Bank of Nova Scotia,** each immensely strong and also with many branches and interests that reach to almost every town in the country. The greatest **Private Banking House** in Cuba with world-wide interests and celebrated for its philanthropic work, is that of **N. Gelats & Co.** All the foregoing are referred to under Havana. All do a general banking business. During the frenzied Dance of the Millions, when sugar reached the unheard-of price of 25c. a lb. and the pockets and minds of the planters were touched with the Midas wand, these great financial institutions saved Cuba from penury and chaos when deflation supervened and the smaller houses went to the wall. Graphic evidence of the amazing financial strength of these banks was dramatically demonstrated one day in April, 1926, when an ill-natured newspaper criticism started a panicky run on one of them. The president of the republic immediately demonstrated government confidence by depositing $100,000 in one of them while the Secretary of Public Work was putting $200,000 in another. A special armored car swarming with guards and carrying $27,000,000 from the Federal Reserve Bank at Atlanta, Georgia, was rushed to Key West and in a few hours was pouring this golden hoard into the bank vaults. Another $10,000,000 was hurried from New Orleans, while cable credits arrived from many parts of the world. Within 24 hours Cuba was one of the richest islands in the world, and the banks had more money than they knew what to do with!

Exchange (*cambio*) between New York and Havana fluctuates within a narrow range, usually a 3/32 discount to a 3/32 premium. Usually it is held to 1/10 of 1 per cent each way (unless some abnormal situation arises) because cash shipment can be affected at about this rate. Cuban funds are at a premium during the Sugar Crop (mid-Dec. to May), at which time the approximately five million tons of raw sugar are exported and something like $500,000,000 changes hands. Between April and Dec. when the bulk of the Cuban imports arrive, local funds soften and are at a discount.

Time, *tiempo.* Cuba adopted Eastern Standard, or 75th Meridian, time at noon July 19th, 1925. Cuban time is therefore the same as that of New York, Washington, and other points within the same belt.

II. Plan of Tour. What to Wear. Laundry. Health. Hints to Travelers. Photography.

Plan of Tour, *proyecto del viaje.* The tourist who confines his Cuban outing to Havana little knows how much he misses by not merging for a brief period with the ever-flowing stream of picturesque life that pulses steadily through the highways and byways of the interior of the island. For downright quaint-

ness and medieval charm the brilliant, hybrid capital does not compare with certain of the inland places — **Santiago, Camagüey, Cienfuegos, Trinidad** — or with the idyllic **Isle of Pines,** that veritable treasure "island of tranquil delights," once a great pirate resort and now a sunlit southern garden aflame with Hera's golden apples and all the luscious fruits for which the tropics are celebrated. No traveler who loves romanticism and tropical beauty charmingly blended, or who thrills at the narrative of picaroon adventure will omit a visit to this one-time rendezvous of the redoubtable Henry Morgan and the bold buccaneers who for so many years combed the blue waters of the Antillean seas. While metropolitan Havana reflects a kaleidoscopic foreign life, the interior cities express the primitive Cuba of colonial times, in most cases unspoiled by the materialistic hustle of modernism.

Ancient Santiago, spread fanwise on sun-drenched hills that overlook one of the loveliest and most romantically historic bays in the southern world, possesses a lure which the most blasé traveler finds difficulty in resisting. Facing the blue Caribbean whose drowsy bosom thrilled to the touch of Columbus's caravals four centuries agone; backed by flower-decked mountains that shut it in from the workaday world, this age-old capital of the *conquistadores* is to many one of the most pleasing and captivating of the Cuban cities. Known for its beautiful Spanish women and handsome men; as the birthplace of Heredia, Cuba's greatest poet; as the place where Americans crushed Spain's armada and by so doing destroyed Iberian ascendency in the Antilles for all time, Santiago is a felicitous blend of the frigid north and the sensuous tropics, of Old Spain and the New World. It is a voluptuous lotophagi retreat that possesses in a marked degree the ability to take the nerve strain out and replace it with a placidity sometimes unknown in the hustling northland.

Columbus knew Santiago and in 1492 he anchored his ships in its splendid bay. Here Velásquez, Cuba's first governor; Hernan Cortés, the conqueror of Mexico; the princely De Soto, discoverer of the Mississippi, and a long dynasty of Spanish courtiers and adventurers lived and worked for their own aggrandizement and that of the Church, the Crown, and the cis-Atlantic world. Many a plumed knight in casque or morion, armor-clad or snug in his cramoisy velvet or flexible chain-mail, has clanked through the narrow calles of this antique town, perchance on moonlit nights on a lover's quest, and like the long list of *gobernadores*, Romish prelates, cowled monks, pensive nuns and glittering emissaries of the Spanish Crown, they have left a strangely attractive impress upon the place.

Matanzas with its wonderful Bellamar Caves and its incomparable Vale of the Yumurí; **Camagüey,** the ancient capital, most creole of all the cities and once the seat of the Royal

Audiencia, with its uniquely picturesque hotel and its fine old churches and historical monuments; **Pinar del Río** in the center of the richest tobacco region of the island; and **Hershey,** where one may inspect a model town and study the progress of sugar-making in one of the most perfectly appointed mills in the world, all call the traveler and bid him linger and enjoy what they offer. **Baracóa,** founded in 1514, a bit of Valencia transplanted in the West, was hoary with age before Jamestown was settled by the London Company; as was also Bayamo, of revolutionary fame, and other interior towns. **The Mountain Climber** will revel in the superb prospect visible from the summit of the easily surmounted Pico de Turquino, the culminating point of the island; the hunter and the fisherman may enjoy unparalleled sport at many places, while the ethnologist, the botanist, the conchologist and the entomologist will find virgin fields of such richness that a long lifetime will not suffice to exhaust their interest.

Every place of importance in Cuba is easily accessible without hardship or the expenditure of much time or money. All of those really worth visiting are described in detail in the Guidebook. Mindful of the dictum that "the penalty of travel is to find things not quite those of our dreams," the writer has scrupulously eliminated those places and things unworthy of the traveler's attention. The railways are indefatigable in their efforts to minimize the friction of travel; nearly every island hotel has one or more English-speaking employees; the people generally are friendly and helpful, and the towns and highway are as safe as one might wish. The long distance signs of the Cuban Telephone Co., prominent in many places, remind Americans that though relatively far from home in reality one is within speaking distance, and that within a few minutes one may call up one's familiar home or office number and talk with those left behind. Additional information under this head will be found in How to Spend 10 days in Havana (see Index).

What to wear. Cubans are fond of dress, and both men and women are modish and up-to-date. The styles are a blend of Spanish, French and American. At the brilliant social functions given in the Sevilla-Biltmore Hotel, the Presidential Palace, the Casino, the Theaters etc., one often sees exquisite costumes. Spring and summer clothing, with a light outer wrap for the cool, overcast days and nights of mid-winter, is the correct outfit for Cuba, where much white is worn at all seasons. Straw hats are always in style, Panamas being the most popular. Fine ones can be bought in the local hat stores. Ladies will be interested to know that the Cuban-Spanish women are exceptionally skilful with the needle, and that charming dresses made specially for the Cuban market can be bought locally (see the establishments listed under Ha-

vana shops) at reasonable prices. Likewise beautiful handmade laces, lingerie and whatnot of superfine quality. The imported Spanish linens, shawls, laces, fans, etc., are cheaper than in the U.S. Knickers (plus fours) are popular. Ladies fond of horse-racing will wish to provide themselves with the proper sport costumes worn at the attractive Marianao Race Course and in the contiguous (stylish and popular) Jockey Club. For riding or walking puttees or high boots are advisable, particularly in the country districts where jiggers are to be found. The loose jacket or coat known locally as the *camagüeyano* (because first made and worn in *Camagüey*) is popular with men on the sugar (and other) plantations; here also wide-brimmed hats that shade the eyes from the sun are the usual thing. Heavy coats, sealskins and the like are not needed in Cuba. If the latter are brought from the U.S. they should be registered at the Custom-House, to facilitate their re-entry. Furs and other perishables should be guarded against the polillas (moths) which fly all the year round in semi-tropical countries.

Laundry (*lavado*) usually is done by Chinese men who, besides being ruinous on clothes, are expensive; and by colored women who, though cheaper, are not always trustworthy. The hotel laundries will be found in the long run to be best. If outsiders are employed, count the pieces carefully and see that cotton stockings are not returned in place of the silk ones sent out. Don't pay the bill until everything is returned.

Health (*salud*). Cuba is now one of the healthiest countries of the world. Yellow fever, smallpox and other scourges that were endemic during Spanish colonial times are things of the past. The medical profession of the island ranks high, and the average doctor is skilful. The sprue, tetanus, malaria, typhoid and minor ailments occasionally reported in the press are usually associated with unhygienic living, and do not concern the tourist. If he will take the same care of himself while in Cuba that he does at home his health will take care of itself. Centenarians are common, and in 1925 a onetime negro slave died aged 108.

The Drinking-Water in most of the Cuban cities is good. To some travelers the slight magnesia content of most of the water may act as a gentle cathartic, but boiling will minimize the effect. In the smaller towns wells (*pozos*) are common, and while many of them are called *artesianos* one cannot always plumb their depth. In country places one should try to avoid drinking the rain-water caught and stored in *tinajones* (big earthen jars) and from the porous jugs (*botijos* — the "monkey" of the West Indies) hung out in draughty places to cool. The water may taste good but the jugs may not be clean inside. Good mineral waters are always available, as are fresh fruit juices. According to a high authority one drop of iodine

in a quart of water will destroy all disease germs and not be injurious to the drinker. Also that carbonic-acid gas in solution (in charged water) is fatal to bacteria (which cannot live in lemon juice).

Hints to Travelers. Economically inclined travelers who carry flat-irons for doing light laundry (or curling hair or pressing trousers) in the hotel rooms will wish to be reminded that some electric light circuits in Cuba carry 110 volts, others 220. A double-voltage plug meshed in a 110-volt contact will not heat. A 220-volt plug put into a 110-volt contact will burn out the instrument or blow a fuse, and thus put the hotel lights out of commission! Hot Point irons to suit local conditions can be bought in Havana. — Cuba is a limestone country and when hair is shampooed in limestone water it makes it sticky and difficult to manage. A thermos bottle will be found useful. Likewise safety pins for uniting the folds of mosquito nets. Fire-arms (*armas de fuegos*) are not needed in Cuba. If one is exposed to a heavy rainfall, the clothing should be changed immediately after; failure to do so may induce malaria. The best way to pick up a germ usually is to linger in densely crowded or unsanitary areas of a city — particularly where Chinese and other foreigners foregather. — Castor Oil (*aceite ricino*) is made in Cuba and can be had at any drugstore.

Photography (*fotografía*). The customs regulations permit the traveler to bring one camera (*cámara*) into Cuba free of duty. Photographers (*fotógrafos*) are accorded almost limitless privileges, and requests to photograph (*fotografiar*) fortifications, churches, and other spots are rarely refused. Films (*películas*), plates (*placas*) and other supplies are on sale in all the large cities, but travelers to interior points can oftentimes obtain fresher outfits in Havana. **The American Photo Studios, Zenea (Neptuno) 43, carry a full line of Eastman** photographic supplies, and specialize in developing films and plates for travelers. Recommended. Films prepared for use in the tropics, packed in air-tight tins, give the best results in Cuba. After the exposure has been made, instead of returning the films to the tin, develop them as soon as possible, or keep them in a dry, cool place. The traveler who carries his films back to the U.S. to be developed there, may lose some of his best work along with the opportunity to duplicate it. It is well to remember that in humid, tropical localities films should not remain too long in the camera. As a rule plates are unsatisfactory in a hot country. Where the conditions of the local water is unknown, tank or machine development may prove risky, as the water may contain lime, magnesia, iron, etc.

Moisture and warmth are emphatic qualities of the atmosphere along the Caribbean coast in places like Trinidad, Cienfuegos, Santiago and Guantánamo, and films on a roll (*rollo*)

will sometimes show under-exposure while others will be over-exposed. Greater care should be taken in this region (in summer) to keep films and apparatus wrapped in oiled paper. Beautiful pictures can be taken in the Isle of Pines, where the air is dry and not too hot. The amateur photographer in Cuba is advised to use a good Exposure Meter. — It should be remembered that brilliant sunlight at high altitudes (mountain tops, etc.) sometimes is devoid of actinic value, and that one is prone to under-expose.

The sun is always higher in Cuba than in the north and subjects stand in their own shadows with intense high-lights on the pavements. This contrast can be overcome to some extent by working rather against than with the source of light. The best results come from having the light shine in at the side rather than from directly behind. As much time should be given to exposures as would be given in the U.S. The ordinary snap exposure with diaphragm (*diafragma*) No. 8 for hand camera work is 1-25th of a second. For distant views, and for work on water use a No. 16 diaphragm. In making pictures on light cloudy days a No. 4 will give good results. Cuban cloud effects oftentimes are magnificent, and a ray filter (*filtra-rayos*) will aid materially in reproducing them. On cloudy days good results can be obtained by exposures directly toward the setting sun. It is well to remember that in the tropics sun-umbrellas cast shadows that make the taking of faces under them difficult.

English Photographic Terms are understood nearly all over Cuba, but for the benefit of the photographer who finds himself in some small, out-of-the-way place, the following Spanish equivalents will be useful: A plate-holder is *porta-placas*, and *chasis;* tripod, *tripié; trípode:* shutter, *obturador:* trigger, ratchet, *pera, disparador:* exposure, *exposición:* instantaneous, *instantánea:* to develop, *revelar:* developer, *revelador:* bath, *baño;* lens, *lente.* To print is *imprimir.* Matt, *mate:* gloss, *brillo.* When Cubans or Spaniards speak of a portrait, picture, or likeness they express it by *retrato.* A portrait-painter, or photographer of such is a *retratista.* To photograph a likeness is *retratar,* or *sacar una fotografía.*

Travelers with Motion Picture cameras (Cine-Kodaks, etc.) will find a complete supply and service at the **American Photo Studios,** in the Calle Zenea (Neptuno) 43 (Plan B-4). This company also makes the finest and most artistic views (landscapes, streets, buildings, types, etc.) obtainable, and it supplies most of the postcards on sale in the best stores. The **Albums** of assorted views of Cuba make desirable souvenirs.

It is unwise to trust films for developing to irresponsible firms or persons, who may spoil them. The most satisfactory work is usually done by the best companies. The American Photo Studios head the list and are recommended.

III. Railways. Railway Travel. Street-Cars. Automobiles. Auto Roads. Airplanes. Horses.

Railways (*ferrocarriles*). The 3000 or more miles of railroads (see Index, *Excursions*) in Cuba are admirably managed by two big companies which work together in such harmony that the stranger generally is unable to distinguish where one interest begins and the other ends. The first of these, the English-owned **United Railways of Havana,** often referred to as the **Controlled Railways,** operates the network of 1210 miles of broad gauge (*via ancha*) and the 62M. of narrow gauge (*via estrecha*), as well as many electric lines and ferries, in the W. half of the island, from Pinar del Río Province, through Havana and Matanzas provinces to Santa Clara city, where they join the great **Cuba Railway** (*F.C. de Cuba*), or the **Consolidated Railways of Cuba** (*ferrocarriles consolidados*), whose increasing lines extend N. and S. and E. and W. across the vast provinces of Camagüey and Oriente, and into Santa Clara prov. The system absorbed the *Cuba Northern Railway* in 1925. The shops and general headquarters of the Consolidated Railways are at Camagüey City; those of the United Railways at Havana. Both companies are rapidly extending their lines.

The **General Practice** of both lines (*líneas, trayectos*) is American, with rules and regulations similar to those of the best American railways. The gauge (*entrevía*) is the standard 4′ 8½″ (the chance width of the original tramroads of the north of England). Many of the 12,000 operatives (*ferrocarrileros*) are Cubans — who show a special aptitude for the work. Electric and gasoline cars are becoming increasingly popular. Most of the locomotives burn oil. The speed limit for passenger trains is 65 kilometers per hour. There are few tunnels on the lines, which in some places use the precious mahogany, sabicú, jiquí, júcaro (see Index) and other hard wood for ties. The Safety First slogan (*seguridad antes que nada*) is rigidly practiced. — The attractive Folders and Time-cards issued by the **United Railways** contain, beside schedules, rates and whatnot, an unusual lot of interesting information about Cuba and its industries and people. The best traditions of the finest English Railways are expressed in the trustworthiness and service of the company.

The first Cuban Railroad was built (with British capital) from Havana to Güines in 1837, ten years before Spain built its first line and 7 years after the first steam locomotive was operated on an American railroad (the Baltimore and Ohio). Coincidently the Puerto Príncipe line was begun (from Camagüey to the Atlantic seaboard) by Gaspar Betancourt Cisneros (see the Index) and carried to a successful finish. In due time others followed and eventually were merged with the two big existing systems. An outline history of railroads in Cuba will be found in the Folder issued by the **United Railways of Havana.** The first locomotive run on the Havana-Matanzas Line in Nov. 1843 is now preserved in the Central Station of the United Railways at Havana. The company is rich and powerful, with assets of 100 million or more dollars.

The Cuba Railway, organized in New Jersey in 1900 under the title of the Central Railway, was built under the personal supervision of Sir Wm. Van Horne. It stretches for 573 kilometers through the provinces of Santa Clara, Camagüey and Oriente, and was one of the most important public works ever undertaken in E. Cuba. It opened up one of the richest and least known sections of the island, and with the United Railways linked Havana, the western capital, with Santiago, the original capital at the E. The unexampled prosperity of the entire E. region of Cuba dates from the completion of this railway in 1902. To-day it operates 770 miles of main line, 127 M. of sidings, and a chain of hotels, and is valued at about 52 million dollars. It is to these two great systems that industrial Cuba owes her present wealth and progress.

The Hershey Cuban Railway (*Ferrocarril Cubano de Hershey*) connects Casa Blanca (on the E. shore of Havana Bay, see Index) with Matanzas City and province and is an important link between tidewater and the great Hershey Sugar Central and the town which clusters around it. The line works in conjunction with the **United Railways of Havana,** and excursionists to Matanzas and other points can go out over one line and return by the other.

The Guantánamo and Western Railway (*F.C. de Guantánamo y Occidente*) joins the Cuba (or Consolidated) Railway at San Luis Junction (see Index) and connects western Cuba with the important city of Guantánamo and the U.S. Naval Station there. The region through which it runs is one of the richest and most attractive on the island.

Plantation Railways (of which there are more than a thousand miles), usually narrow gauge and privately owned, crisscross the island in every direction and bring cane to the sugar mills or carry the finished product to the sea or some station on the main lines. The **Mining Railways** (*f.c. mineros*) serve practically the same purpose. The management of both systems are unfailingly generous in their treatment of strangers who wish to visit mills or mines.

Railway Travel in Cuba presents no difficulties. Nearly all the conductors (*conductores*), station agents (*jefes de estación*), and ticket agents (*agentes de boletines*), as well as many of the minor employees speak or understand enough English to be of material help to tourists. They seem always courteous and willing. In few places are travelers treated with greater consideration.

Railway Stations (*estaciones*) usually are close in and but a few minutes' walk or drive from the central plaza, about which the hotels customarily cluster. Taxis, motor-buses and trolley-cars link the stations with all urban points. Fares are low and the drivers as a rule are honest and helpful. Overcharge and extortion are rare. Boys eager to carry handbags and act as guides to hotels are always to be found at or near stations, and generally are grateful for small fees. Bi-lingual hotel-runners (*corredores*) meet through trains (sometimes far down the line) to take charge of one and one's luggage.

Trains (*trenes*) run at reasonable speed on trustworthy schedules. Accidents are so rare that they provide no statistics. The (American-style) cars (*carros, coches, vagones*) are clean and attractive. There is little difference between the first (*primera*) and second (*segunda*) class (*clase*). Both usually are fitted with cool cane seats that harbor no dirt. Smoking is permitted everywhere. While Americans generally patronize the first class cars, many economically-inclined Cubans go second class for the saving in fare. As a race Cubans are clean, and crowds are not offensive. Special *Trenes de Luxe* are run on some of the lines during the winter season (generally between Havana and Santiago) and in point of equipment and comfort they compare favorably with the best American and English trains.

Chair-cars with the conveniences of those on the best American Rlys. are run on some trains. Consult the Rly. Folder.

Sleeping Cars (*coches dormitorios*) are attached to most long-distance trains. Rates are lower than in the U.S. Buffet cars are features. Prices are quoted in the Rly. Folder. Berth is *litera;* lower, *baja;* upper, *alta.* Section is *sección;* drawing-room, *salón;* compartment, *apartado.*

Railway Fares (*tarifa, precio*) vary slightly according to distance, the far rates being cheaper than the local fare. Both are subject to change, and both are higher if paid on trains. The usual first class rate is 4.6 c. a kilometer up to 100 kiloms.; and 3.4 c. from 101 to 400 kiloms., and thence 2.8 cts. per kilom.; 2d cl. fares ½ the foregoing. Reduced round-trip tickets (*boletines de ida y vuelta*); combinations (*combinaciones*); and excursion tickets (*boletos para trenes de recreo*) are sold at appreciable reductions. Also *Billetes de Abono* (commutation tickets) in ticket-books (*libretas*). Children 5 years of age and under 12 pay half fare; 12 or over, full fare. Free if under 5 and accompanied by an adult, and occupy no seat. Ticket Offices (*expendio de boletos,* or *boletines,* or *billetes*) or *Agencies de Pasajes,* are opened ¼ hour before departure of trains. Distances are computed in kilometers (kilómetros).

Baggage (*equipaje*) **Weights** (*peso*) are computed in kilogrammes (see Index) and sometimes in pounds (*libras*). The usual free allowance with a 1st class ticket is 50 kilos (110 lbs.); 2d cl. 66 lbs. (30 kilos). One half on a child's ticket. Two animals (*animales,* meaning dogs or cats) and 2 handbags (*maletas*) or parcels (*bultos*) which do not measure more than 50 cubic decimeters or weigh more than 22 lbs., can be carried in the coaches by passengers. Game-cocks (*gallos de pelea*) and animals must be carried in baskets (*jabas*), cages (*jaulas*), or in such a way as not to molest passengers. The rule is not rigidly enforced, and the passenger carries about what he would in U.S. cars. Luggage-porter is *maletero.* Trunk, *baúl.* Suit-case, *maleta,* or *saco de mano.* Bundle, *bulto.* Dog, *perro.* Cat, *gato.*

Restaurants (*restaurantes, fondas, figones*) are incorporated in many of the stations, or stand just across the track, or the street paralleling the rly. Nearby usually are *cantinas* (saloons, bars) where strong liquors and refreshing fruit drinks in various forms are to be had. Passengers often dash across the street to patronize these places while the train waits. Supplementing these quick lunches are the ambulating vendors of food and drink who await the arrival of the train and offer their wares alongside the cars. The peanut (*maní*) sellers who sell goobers in conical packages and attract attention to them by ringing a little bell and muting the last note, usually are Chinese.

The Train Boy (*agente de publicaciones*), assisted by the Pullman porter, generally operates a buffet service in the cars and provides a menu (good food, modest prices) more extensive and varied than one expects to find. Delicious Hershey chocolates made from the fine island sugar, along with good American crackers in sealed tins, and many Cuban products, are usually on sale on the trains.

The fine big **Central** or **Terminal Station** of the **United Railways at Havana** dates from 1912, is 240 ft. long; contains a waiting room (*sala de espera*) 72 by 128 ft.; is finished in beautiful Italian marble, cost three million dollars, and in fitments and conveniences ranks with some of the best American union stations. It is semi-classical in design, suggests Spain, and its twin towers and red tiled roof dominate the neighborhood. The administration offices are on the upper floor. White marble busts of the founders and first presidents of the line, and the first locomotive run on the rails between Havana and Matanzas, stand on the inner platform. There is a good restaurant, a news-stand, and the usual accompaniments of a first class modern terminal.

Railway Terms and Signs. Certain Cuban terms differ from those in use in other Spanish American countries, particularly Mexico. For the convenience of travelers a brief list is appended:
Aquí se cambia, change here. *Andén*, station platform. *Asiento*, seat.
Apeadero, flag-stop. *Atrasado*, or *de atraso*, late (refers to trains).
Cambio de trenes, change trains or cars. *Camarista*, Pullman porter.
Camino, road. *Casilla*, freight car. *Conecciones*, connections.
Cargador, porter. *Crucero*, crossing. *Cuadro*, table (time).
Chucho, switch. *Conductor*, conductor. *Compañía, empresa*, company.
Custodia de bultos, parcel room (check hand luggage).
Desviadero, siding. *Entre*, between. *Entronque*, junction.
Fogonero, fireman. *Guarda freno, retranquero*, brakeman.
Ida, going; *vuelta*, return; *ida y vuelta*, round-trip.
Jefe de estación, station agt. *Maquinista*, engineer.
Paradero del ferrocarril, rly. station, stop, depot, terminus.
Parada (*por señal*), stop (for signal). *Ramal*, branch. *Riel*, rail.
Rumbo, direction. *Salón de espera*, waiting-room.
Sale (*llega*) *el tren*, the train leaves (arrives).
Tren mixto, mixed train. *Válido*, valid. *Vámonos*, all aboard.
Toilet Room, W.C., *retrete, excusado, orinal, urinario.*
Solo para Señoras, for ladies only. For men, *para caballeros.*
Se prohibe transitar por la vía, crossing the track is forbidden.

Electric Street-Cars (*tranvías eléctricos*) operate in most Cuban towns. The excellent and efficient system in Havana (see the Index) will save the traveler many a taxi-fare. The cars are popular with all classes, and are cheap.

Automobiles (*autos, automóviles*) are widely used in Cuba. Good chauffeurs (*chóferes*) are easily obtainable, and gasoline (*gasolina*) and garages (*garajes*) almost everywhere.

Auto Roads (*caminos*). Wide and splendid boulevards radiate for miles from Havana, and many attractive trips are possible. A great Central Highway connecting the chief cities of Cuba, with lateral roads to the more important towns, is under construction, and many sections are completed. There are so many excellent **auto roads** in Cuba, and so many delightful places to motor to, that many visiting tourists bring their cars with them. A copy of the Treasury regulations permitting this can be had free on application to the American Chamber of Commerce, or the National Tourist Commission, at Havana; of the Traffic Department of the Florida East Coast Railway Co. (Address, St. Augustine, Fla.), or of The New York & Cuba Mail S.S. Co., Foot of Wall St., New York City (where arrangements can also be made for the transportation of cars from New York to Havana). Consult the foregoing about the local regulations in Cuba before driving a car on the island. See Index, *Taxis, Guaguas.*

Auto Insurance can be obtained from the Insurance Department of the **Trust Co. of Cuba,** Calle Obispo 53, Havana.

Airplane Travel is popular in Cuba. The bulk of it is done by the fine planes of the **Pan American Airways Inc.,** referred to in detail at page 4b.

Horses (*caballos*), were brought to Cuba by the Spaniards in 1514, and horse-breeding was long a lucrative enterprise. Where uninfluenced by imported American stock the native horse (of the mustang type) is short, stout, well-built, with clean limbs, heavy mane, thick tail, intelligent eyes and gentle (*manso*) disposition. Horses are much used on the plantations and are conspicuous figures in the landscape. Most of them are pacers, and rackers — gaits which apparently are natural rather than artificial. For long journeys under the saddle (*silla de montar*) the Cuban Caballo is unsurpassed for ease and comfort. The gait (*marcha*) known as *paso gualdrapeo,* a sort of pace, or amble, though rapid is so gentle and easy that a lady can ride all day without undue fatigue. Forty to 60 miles are regarded as a good day's work. As a Cuban planter goes single-footing across the country on a well set up horse they are the personification of grace and speed. They put the miles behind them much faster and easier than a trotter (*trotador*) would. Vicious kickers or buckers are practically unknown in Cuba. To gallop is *galopar.* A full gallop is *a rienda suelta* (with a loose rein) or *a galope tendido.*

IV. Hotels. Restaurants. Boarding-Houses. Food. Cuban Dishes. Drinks. Tips.

Hotels. The standard of excellence set by Mr. John McE.

Bowman in the construction and maintenance of the Sevilla-Biltmore Hotel at Havana has produced a keen revival of interest in the making of modern hotels for the proper housing of the thousands of tourists who annually visit Cuba. The best Havana hotels now rank in point of food, comfort, service, fitments and conveniences with the admirable establishments in certain American cities. Rates in the height of the season are no higher than those of exclusive Amer. hostelries, while in the summer they are materially lower. The best hotels, like the foregoing, the Inglaterra, the Plaza, the Royal Palm, and the Telégrafo are near the Prado or the Parque Central, and thus have the advantage of a central location, a broad and cheerful outlook, and of being close to the sea, the theaters, the presidential palace and the best of the social and commercial life of the metropolis. Although patronized by the cream of Cuban wealth and aristocracy, they cater particularly to American taste, and unite within themselves the luxury and comfort of Amer. hotels with the elusive charm of the Spanish tropics.

Country Hotels. Every city and town of importance in Cuba has one or more hotels, and while the critical traveler may note minor shortcomings in certain of them, sustained efforts are being made to correct these. Usually they are lost sight of in the cheapness of the rates and the manifest anxiety of the proprietor to please his foreign guests. English is spoken in most of them, rates are inclusive, trickery is not practiced, bills are free from irritating extras and are paid at the office (*oficina, carpeta*). Hotels like the Camagüey at Camagüey, and the Casa Granda at Santiago (both operated by the Cuba (or Consolidated) R.R. surprise the traveler by their picturesqueness and general excellence. Both are ably managed and rank among the good hotels of the West Indies. The latter is an unusually attractive old seigniorial palacio in one of the most pleasing historical settings in Cuba; and the former an old Spanish barrack and fortress skilfully converted into a Mission-style hotel with a patio that is a dream of floral beauty.

The hotels in cities like Cienfuegos, Matanzas, Sagua la Grande, Antilla (also operated by the Cuba Rly.), Pinar del Río, and similar places are clean and moderate in price. The Isle of Pines inns are picturesque, cheap and comfortable. New hotels are under construction in many places. In some of the older hotels the traveler should not agree to occupy a room until he has inspected it. Some of them have solved the private bathroom problem by erecting a thin partition (which stops short of the ceiling) around one corner of a room and placing the equipment in it. Other rooms have separating partitions that do not reach the ceiling and over which any one could climb. Privacy is thus precluded and offensive odors have a free sweep. Where the aforementioned bathroom is so placed

as to serve two rooms the traveler should refuse to accept the room at any price. Certain old-fashioned country hotels save work by omitting to write prices on the menú, so that the traveler has no inkling of what he is expected to pay. Mark the items desired on the bill and ask the prices. Do not be misled by the statement, *no hay mosquitos* (there are no mosquitoes) for these pestiferous light militia of the air oftentimes are so tired of the residents that they do not bite them! They show their enjoyment of a change when strangers appear. Demand a *mosquitera* (mosquito net).

Hotel Rooms (*cuartos, habitaciones, alcobas, aposentos*) usually are larger than those of Amer. hotels, with tiled floors and lofty ceilings that make for airiness and coolness. For various reasons (dust, noise, etc.) upper rooms are preferable to those on the street floor. In the country a double room is often referred to as *cuarto para matrimonio.* Service (*servicio*) is always included in the price.

Rates (*la tarifa*). Most of the Havana hotels operate on the European Plan, in which a fixed charge is made for the room, leaving the guest to dine wheresoever he may. A few country hotels offer a choice of this or the American Plan — which includes lodging, service and meals. Customarily rates are seasonal, a lower rate being obtainable in the summer than during the winter, when the country is thronged with tourists. Weekly rates (*para la semana*) are generally granted the traveler who prolongs his visit over 7 days. It is advisable to arrange for these in advance. — The usual summer rate in the best Havana hotels ranges from $2 to $5 a day per person, and from $4 to $7 for two. In winter rates are higher. Prices can always be obtained by writing ahead to the hotel manager. All the best hotels are apt to be crowded during the winter months, and lodging should be bespoken.

Hotel Motor-cars with English-speaking runners (*corredores*) sometimes meet incoming ships and trains, solicit guests, and take charge of their luggage. Where one prefers a taxi, luggage-checks can be handed to the hotel clerk for attention.

Restaurants (*restaurantes, cafés, fondas*) abound, those connected with the hotel usually being the best. The menú or *lista de platos del día* may be displayed at the entrance for the leisurely scrutiny of possible customers. The big Spanish restaurants usually occupy some corner, are flush with the street, and have long drinking-bars (*cantinas*) with a pile of pineapples or green cocoanuts at one end. Other features are tall wall cases filled with foreign wines and delicatessen stuff; refrigerators whose glass doors reveal chilled meats, fruits and whatnot; small, spindly iron tables (*mesas sueltas*) with bentwood chairs; tiled or sawdust covered floors; glass jars with metal tops and spouts through which yellow crystal sugar pours out; rosy-cheeked Spanish waiters who pour steaming coffee and

milk from twin metal pots carried in each hand; and tall wooden chiffoniers or presses with protruding drawers. The long sticks of bread are kept here, and the top edges of the drawers usually are deeply slashed where the bread is cut on them. **Prices** usually are *a la carta*, but where meals are served at an inclusive price (*precio inclusivo*) the traveler may wish to ask what dishes are included (*¿cuáles platos están comprendidos en el precio?*); since ofttimes there are extras. If table wine (usually claret — *vino tinto*) is served with the meal it is apt to be dishonored by association with the local drinking water.

The Fonditas (little cafés) and Figones (hasheries) resorted to by the proletariat are ofttimes too soiled and noisy to please the foreign taste. The *picadillo* (hash) and *salchichas* (sausages) served in some of them are not recommended. Nor yet the coffee, which sometimes is the dregs of the coffee served in the big cafés and sold to *cafetines* and *puestos de café* (coffee stalls) where it is freshly converted into a beverage known as *recuelo* (*re*, again, *colar*, to strain) or twice strained.

Boarding-Houses (*casas de huéspedes*) are common in Havana. Though cheaper than hotels they generally lack the comfort, good food, service and security of these. Most of them are under native management; English is not always spoken; one bathroom customarily serves for the entire household; and they are not always as clean as the foreigner would like. Before settling in such a *casa* the stranger should consult his consul or some friend as to its respectability, security, etc.

Food (*alimento, vianda, comida, manjar, vituallas, víveres*). The savory (*sabroso*) and extensive Spanish cuisine (*cocina*) prevails in Cuba, where it is supplemented by numerous American dishes. As a result the usual hotel menú offers a wide choice — sometimes from 50 to 100 dishes. Items common on the Cuban bill-of-fare and not always found on those of the North are the plentiful and excellent green sea turtles, big lobsters, shrimps, crabs, and an almost limitless range of fine fish; quail, squabs, doves, guinea fowl (as plentiful as chicken); fragrant wild honey; incomparable guava jelly and preserves; the luscious fruits for which the island is famous, and a long list of imported Spanish goodies, among them Galician ham, Navarro sausages, Cádiz clams, *calamares* (small squid) and whatnot. While abstemiousness is a Spanish (hence a Cuban) characteristic, and gross feeding is not practiced, both live well. Both consume quantities of sea food, which is cheap and plentiful.

Meals (*la comida*). A light breakfast, or *desayuno ligero*, comprising a cup or glass of coffee with hot milk (*café con leche*) and a roll, bun or cruller (*buñuelo*), is taken early in the morning by all classes. The Regular Breakfast (*almuerzo*) similar to that of the U.S. is served by the hotels any time after

7 A.M. The Cuban takes his (sometimes calling it *comida*) between 11 A.M. and 2 P.M., in the form of a regular midday meal. DINNER (*la comida*) is served from 6 to 8 P.M. as a full meal and takes the place of the Spanish CENA (supper) — which may or may not be eaten later. Luncheon is merienda; refacción, colación; a snack, or bite, *piscolabis;* DINING-ROOM is *comedor;* waiter, *mesero;* waitress, *mesera.*

The Cuban Bill-of-Fare (*menú, lista de platos del día,* — sometimes called *cubierto,* and table d'hote when served at an inclusive price) usually is printed in Spanish with an English translation opposite each item. **The exotic dishes** popular with certain provincials usually contain too much unfragrant garlic (*ajo*) to suit the American taste, albeit some of them are notably appetizing and satisfying. *Lechoncillo asado* (roast sucking pig) replaces the American turkey (*pavo*) as the Christmas specialty, and at yule-tide certain of the cafés are stacked high with succulent, well-browned little porkers ready cooked to supply the enormous demand for them. Pork and plantains are the staff of life to the negro workers in the cane fields, just as cornpone and bacon are to the Southern U.S. darkey. A favorite dish with them is the *matahambre* (kill hunger), a mass made of yucca and egg, sweetened, and baked in the oven. Likewise *fufú,* made of banana, sweet potato or squash, boiled with lard. In Bayamo this is known as mogo (a derivative of the Nigerian *mofongo*).

AJIACO CRIOLLO, the *plato nacional* (national dish), the piéce de résistance of the Cuban table (*mesa*) and referred to as *muy cubano* (very Cuban), is a savory creole composition (*cocido*) made of jerked beef (*tasajo*), pork (*carne de puerco*), Indian corn (*maíz*), banana (*plátano*), sweet potato (*boniato*), Irish potato (*papa*), arum (*malanga*), yam (*ñame*) and red pepper (*ají*). Its Spanish equivalent, liked by all Spaniards, is the

OLLA CATALANA, or Catalonian boiled dinner, which comprises bits of salt pork (*tocino salado*), sausage (*salchicha*), cabbage (*col*), potato (*papa*), chick peas (*garbanzos*), and various other vegetables (*legumbres*). It is a variant of the New England boiled dinner and is a meal in itself, — as are many of the Spanish soups (*sopas*). When these are thick they are called *sopa de sustancia.* Thin broth is *caldo. Sopa isleña* is soup made island style.

CANGREJO MORO (Moorish crab), a large, red (very popular and common along the coast) lobster-like crab with black-tipped claws. Two big claws and part of the body are often served cold with tartar, mayonnaise, or other sauce. The *Langosta,* or spiny lobster (often 10 inches long but with small claws) provides more quantity than the *cangrejo:* It is like the Amer. lobster minus the claws. Both are found on every Cuban menú.

Rueda de Pargo (round slice of porgy steak) stewed in an appetizing sauce made of green peppers, tomatoes, peas, onions, and other vegetables, with browned mashed potatoes on the side, is one of the most popular of the Cuban fish-dishes.

Arroz con calamares, rice with small squid (imported from Spain) is one of the most popular of the Spanish dishes.

Funche, or *Serensé*, a popular dish made of corn meal, salt, lard, crabmeat or the small crustacean called *jáiba*.

Chayotes Rellenos, stuffed *chayotes*, the pyriform (Aztec) fruit of *Chayote edulis*, eaten as a vegetable and tasting like boiled cucumber.

Pisto Manchego, eggs scrambled Manchegan style with tomato and red pepper.

Pollo Chanfaina, ragout of chicken giblets.

Pescado Minuta (minute fish), strips of fried porgy resembling fillet of sole.

Bacalao a la Vizcaina, boiled salted codfish with Biscayan sauce.

Guaguanchos (an Indian name) are Cuban smelts.

Entremés *surtido* (assorted side dishes), hors d'œuvre. Worcestershire Sauce is *Salsa Inglesa*. Butter is *mantequilla*. Condensed milk, *leche condensada*. Custard, *flan*. Watercress, *berro*. Sweets, *dulces*. Dessert, *postres*. Pudding, *budín*. Ear of corn (rarely served), *mazorca*. Ice cream is *helado*.

Bread, *pan*, usually is produced in local *panaderías* (bakeries); very little is cooked in Cuban homes. Cornbread (*pan de maíz*) is rarely seen. *Tamales* prepared with porkscraps, tomato and *ají* wrapped in banana leaves, cooked and called *tallullo*, are popular with the lower class, but because they are considered *ordinario*, high class Cubans rarely eat them. The most popular (white) bread (*pan blanco*) is a dry, aerated, longish loaf called *Pan de Flauta* (flute-shaped bread) cut into round slices (best when toasted). The bits of leaf one will note imbedded in the bread are the remains of palm leaves placed on the dough to prevent the loaf from spreading while cooking. The double rolls with a longitudinal crease along the center are called half-pounds (*media libras*). The round, bonnet-shaped loaves are *bonetes*. Pan de Huevo (egg bread) is a sweetish bun usually taken with morning coffee. Biscuits are *bizcochos*. *Pan bizcochado* (biscuit-shaped) resembles French rolls. *Pan de Caracas* is a thick tart sprinkled with sugar. Many different Spanish cakes like the *buñuelo de viento* (doughnut), *churros*, *tejeringos*, *calentitos*, and a wide variety of *pasteles* (cakes) and *tortas* (tarts) are for sale in the goody shops. The breadsticks like elongated ice-cream cones, and served with this, are called *barquillos* (little barks). American loaf bread is *pan de molde*.

Drinks (*bebidas*, *brebajes*). Cubans drink lightly of wine (*vino*), beer (*cerveza*), rum (*ron*), brandy (*cognac*, *aguardiente*), whiskey (*wiskey*) and similar liquors (*licores*). Neat alcohol (an

Arabic word; same in Spanish) is avoided. Popular cocktails (same in Sp.) are the *Daiquirí* and the *George Washington*. The consumption of **soft drinks** (*bebidas refrescantes*) is enormous. Various American drinks (coca cola, etc.) are made locally, as is the delicious chocolate (Aztec *chocolatl*). Spanish chocolate usually is stiff and thick; when served Mex. style (*estilo mejicano*) it is made of hot milk, spiced with cinnamon and whipped up with a twirler (*molinillo*). The Iron Beer drunk locally is similar to root beer or sarsaparilla. Popular among the soft drinks are:

Pineapple Crush (*piña fria colada* — cold strained pineapple juice), made by squeezing the juice (*jugo*) from half a *piña* into an ice-filled shaker and sweetened with a little sugar. When served (customarily) in a tall glass (*vaso*) water is added to make volume. When the pure juice (*puro jugo de piña*) is asked for no water is added; it is served in a smaller glass and costs more, but it is better and safer. The crushed, unstrained pulp often is served with sugar and eaten with a spoon. Garapiña is an agreeable drink made of *piña* pulp or skins sweetened and allowed to ferment.

Champola, or Guanabanada is the juice of the popular *guanábana* (see Fruits) treated as above. The flavor is popular and is widely used in ice creams and sherbets (*helados* and *sorbetes*).

Agua de Coco (cocoanut water, or milk) is served everywhere. The end of a green nut is sliced off and the liquid (laxative to some) is poured into a glass containing sponge sugar made of egg-white, sugar, and a flavor. This substance is called *azucarillo*, and sometimes *panal* (honeycomb). Dried in rolls and served in a glass of water with or without lemon it produces a sweetish drink like the French *eau sucré*.

Naranjada (orangeade) is the pure juice expressed from Cuban oranges.

Limonada (lemonade) is more frequently made with limes than lemons.

Chicha is a beverage made of pineapple rinds, sugar or molasses, with toasted maize added to hasten fermentation. Popular with the *bajo pueblo*.

Sambumbia is made of water and the juice of sugar cane. When *ají guaguao* (a specially hot capsicum) is added it is called *Frucanga*.

Tamarindo is tamarind (see Fruits) paste (*pasta*) dissolved in water — or the fruit crushed as in the *champola*.

Coffee (café) is the national drink, as the Cubans are muy *cafeteros* (great coffee-drinkers). Coffee-stands (*puestos de café*) are numerous, and hot coffee, usually black and strong (*café solo*), is for sale on the streets, at rly. stations, in the cars, and at many other places. Many times during a rly. journey the Cuban will descend from the train to drink a demi-tasse

of café. The train boy serves it at call. When milk (which is scarce and dear) is served with the café usually it is strongly salted as a preservative. The coffee best liked is referred to as *Café a tres golpes* (3 operations): 1st, *tostarlo* (toast it); 2d, *pelarlo* (winnow and pound it); 3d, *hacerlo* (make it). In the quiet early morning hours in country towns one hears the thump, thump of the pestle pounding the freshly-roasted *café* in the family mortar in preparation for the matutinal cup.

Tips (*propinas, gratificaciones*). The tipping system is growing in Cuba, but the evil has yet to attain the deplorable development which marks it in Europe and the U.S. The average Cuban servant is amiable, willing, patient, and less exacting in the matter of gratuities than the help in other countries. The recipient of a fee rarely fails to express gratitude for it, and if it be small it is not scorned, refused, or adversely commented upon. There is no tariff fixed by a covetous and inquisitorial guild, and if one fails to tip he will rarely note any diminution in courtesy or service. Hotel proprietors have not yet sunk to the level of leaguing themselves with menials to fleece the confiding traveler upon whom their prosperity depends, and servants are not permitted to ambush and harass the departing guest. Gratuities to house servants, elevator operators, rly. employees and a host of minor fry are not expected. In Havana, where taxi fares are cheaper than in most cities of the world, one does not tip the fotinguero unless he has given special service, and to the average traveler, blistered by the scarifying remarks of foreign cabmen, this is a novel and refreshing experience.

V. Language. Population. The Cuban People. Spaniards in Cuba. Intercourse with the People. Customs. Beggars. Thieves. Public Security.

The Language of Cuba is Spanish (*el idioma español*) or, as Spaniards prefer to call it, Castilian (*castellano* or *la lengua castellana*), so named in perpetual remembrance of the political and linguistic preponderance of Castile over all the other kingdoms and districts of Spain. While each Cuban province has its little peculiarities or *dejos*, the grammatical structure of the language is the same as that of the best Spanish of The Spains. It is strongly influenced by the indigenous Indian or Siboney dialect — which in turn appears to have been dominated by the Yucayo as spoken in the Bahamas, and, in a lesser degree, by the Carib. According to philologists both of these were closely affiliated with certain dialects spoken by North American Indians. The Siboneyes left no written records of their language, but from the host of indigenous names of rivers, mountains, bays, plants, animals and things in Cuba one deducts that it was rich and flexible, simple and natural, and un-

usually melodious and expressive. It contained so few harsh consonantal tones (in this respect strikingly different from the Nahuatl of contiguous Mexico), and so many soft vowel sounds, that the Spaniards found little difficulty in adapting its vocables to Spanish orthography and pronunciation.

The Siboney Elements usually are distinguishable by structural peculiarities and by the prefixes and suffixes — from which a host of different words were made. One of the favorite prefixes was *ma*, which appears to have modified the signification of the word of which it formed a compound, as nigua (chigoe), *ma*nigua (copse); cao (crow), *ma*cao (crab spider). Others were *ca*, as in *ca*noa (Carib, canoe); *gua*, *gua*yaba (guava); *cu*, *cu*rujey (a plant parasite); *si*, *si*boney, etc. Favorite vowel terminations were á, í, ó, ey, ao, oa, ua, ío, etc., as maj*á* (boa constrictor); jiqu*í* (a forest tree); Caut*ó* (the chief Cuban river); Hatu*ey* (a famous native cacique), yay*ao* (sea fish); m*oa* (cataract); guag*ua* (omnibus); boj*ío* (hut), etc. Many words ended in *aco*, as tab*aco*, hic*aco* (a forest tree), etc. Certain others betrayed their Nahuatl affiliations by ending in *-can*, as Cubana*can* (place where gold is found); hura*can* (hurricane — place of the wind), and so on. The facility with which words could be formed is exemplified by the following: magüey (henequen), *Ca*magüey (an interior city)*cura*magüey (wild reed), cóa (stick), Barac*óa* (a town) in Oriente province; Guanabac*óa*, a suburb of Havana; guama (wild tree) *ca*guama (turtle), etc.

In hispanicizing the native words the most radical changes (after eliminating certain superfluous consonants) was the changing of *x* to *s*, or *j*, as *xagua*, or *sagua*, or *jagua;* the converting of words like *marien* to *mariel*, *baní* to *banes*, *corí* to *curiel*, *buniato* to *boniato*, *maynabo* to *marianao*, *jabana* to *habana*, etc. Topographically the indigenous names still predominate: they often make for melody, and they impart to the original vernacular a richness and a flexibility that make the Cuban Spanish more supple, more melodious, and more expressive than the Spanish of Spain.

While the conquistadores came chiefly from the southern provinces of Spain, the greater majority now are northerners from the Asturias and Galicia. They speak virile, fluent, idiomatic Spanish; employing a slight lisp (*ceceo*); sometimes relapsing into a soft burr; and forever drawing upon the host of augmentatives and diminutives that impart strength, tenderness, delicacy and charm to the spoken tongue. It is filled with religious derivatives (whence the statement that Spanish is the language of prayer) besides containing many linguistic peculiarities indigenous to the regions whence its possessors come. Albeit various other Spanish provinces are represented in Cuba, their *localismos* have a negligible effect on the island tongue. While the andaluz, the madrileño, the leonés, the gaditano

and the murciano employ the lisp, the Cuban (like the Mexican) regards it as an affectation and rarely uses it. Thus instead of saying (as would the Castilian) cah-bahl'-yo, theh-peel'-yo, and fay-leeth', for *caballo* (horse), *cepillo* (brush), and *feliz* (happy), he says cah-bah'-yo, seh-pea'-yoh, and fay-lease'.

It may not be amiss to mention that the nice acquirement of this lisp (which is of Arabic provenience and which was popularized in Spain by Charles V, who had a harelip and perforce lisped certain of the sibilant letters) is difficult outside of Spain. Also that unless delicately uttered it is unpleasant to cultured Spanish American ears — particularly to those whose ancestors had theirs tweaked for 300 years by the iron fingers of conquering Spain. The possession of the lisp gains the student no honors in Spanish America. Everywhere it advertises the fact that he has learned one of the several languages of microcosmic Spain (with its 25 millions of people) rather than the more copious and expressive language of the Americas, which is enriched by 500 Indian languages and dialects and is spoken by more than 60 millions of people.

While scholarly Cubans speak and write *el castellano* with scrupulous regard for idiomatic purity, many of the commonalty do not. They substitute the *b* for *v* (as *buelbo* for *vuelvo* — I return); employ the *r* instead of the *l* in words like *soldado* (soldier); fail to roll the double *r*, and in other ways dishonor the language. A widespread fault is the slurring and telescoping of terminations, and speaking so fast that the rhythm and charm of the spoken word are lost. Even among the *culto* American neologisms are frequently introduced, and while certain of them are expressive and make for brevity, they do not always improve that language which Carlos V said was the one with which to talk with God! Intelligent Cubans recognize this fault, speak of it as *aguachinangada* (uncouth), and — make little effort to correct it.

The ineradicable Spanish habit of employing a subtle metaphor to express a meaning is prominent in the Cuban, who loves a good euphemism. The stranger with a slight knowledge of the language often hears words bandied about of which he can make no sense, — just as the person without a knowledge of the 24,000 proverbios current in Castilian fails to catch the meaning hidden in almost every line of Miguel de Cervantes Saavedra's *Don Quijote de la Mancha*. In Cuba *botella* (bottle) is the euphemistic term for a soft government job (the aim of many of the islanders) where there is fair pay, little work, and much leisure. *Chivo* (he-goat), one of the most commonly used words, expresses graft, or dishonest gain. When this amounts to big sums it is called *elefante* (elephant). Sometimes when the tourist asks innocent children (who have heard conversations at home about govt. graft) the name of a

plaza or a municipal edifice they will answer *Plaza*, or *Edificio, del Chivo!*

The sententious Spaniard loves wise maxims and his language sparkles with them. Gnomic force is imparted to almost everything he says by these 'short sentences drawn from long experience.' The Cuban is equally apt with these *refranes, adagios*, and to understand him one must understand them. Almost every day one hears expressions like: *Miel en boca y guarda la bolsa* — soft speech but an eye on your money. *Al loco y toro dale corro* — always make way for bulls and fools. *Quien hace su cama con perros, se levanta con pulgas* — he gets fleas who sleeps with dogs. *Gato encerrado* — nigger in the woodpile. *Más vale maña que fuerza* — stealth is better than force. *Llover sobre mojado* — add insult to injury. *Dar gato por liebre* — give cat for rabbit. *Meterse en camisa de once varas* — get yourself into trouble, etc.

Among regional peculiarities is the practice (in Camagüey prov.) of employing the stilted and archaic 2d person indicative plural *vos* (ve) instead of the 3d pers. singular *usted* (you). In some localities the rising inflection is so marked as almost to give a new tonal value to the language. The dialectic *lingua franca* employed by dull wits of African descent, and certain of the Cantonese, is almost too crippled to speak of in connection with pure Castilian. The student has to be well grounded in the language to understand much of it, particularly when mixed with the creole French brought over from Haiti in the last century, and frequently heard in Oriente prov. Many Haitian words are current in the vernacular here. Here also the people often say *buenos*, for *buenos días*, etc., and in reply to the *adios* (farewell) they often will say *salud* (health).

The student versed in the Spanish of Mexico will note many minor differences, and because of these the Cuban knows at once where the stranger learned his Spanish. The diminutive *ito* (as in *momentito*) so widely used in Mexico becomes *ico* (*momentico*) in Cuba; the Mex. *tortilla* is *tortica*, and so on. For 'right away' the Mex. usually says *luego luego;* the Cuban says *ya pronto* (already, soon). The *ahorita* (at once) of Mex. is *ahora* (now) in Cuba. Many words have different meanings as (Mex.) *pipa, cerillo, empalme, camino real, barbería*, (Cuba) *cachimba, fósforo, entronque, carretera, peluquería*, etc. — The early MSS. are liberally interspersed with Latin. In many of the modern Cuban writings one notes *hoi* used for *hoy, estoi* for *estoy, mui* for *muy, s* for *x* (as *escelente*), *c* for *s* (as in *seiba*), *j* for *g* in words like *general*, *g* for *j* in words like egemplo, etc. These differences, as well as many other things, will be found in **Terry's Short Cut to Spanish** referred to on the first inside cover page of this book.

The tourist will wish to know the meaning of signs like these: *Entrada*, entrance. *Salida*, exit. *Pase*, enter (sign on an

office door). *Se prohibe la entrada*, no admission. *Estrictamente prohibido Fumar y Escupir*, smoking and spitting strictly forbidden. *Se prohibe pisar el césped*, keep off the grass. *Elevador, ascensor*, elevator. *En Servicio* means it is working; *No funciona* that it is out of order. *Velocidad 8 kilómetros por hora*, speed limit 8 kiloms. an hour. *Liquidación*, selling out. *Ganga*, bargain. *Precios fijos*, fixed prices. *Tráfico*, one-way street. *¡Ojo, Pinta!* look out for paint! *No se facilita cambio*, we don't change money. *Se prohiben visitas*, visitors not allowed. *Llamada*, pushbell, button. *Planta arriba*, upper floor. *Planta baja*, lower floor. *W.C.* (toilet room), *retrete, excusado* (for women, *gabinete para señoras* — for men, *para hombres*). Urinal, *orinal*.

Spanish newspaper descriptions are often interlarded with American terms, particularly when treating of sporting events. Hybrid expressions like *Batir el record mundial*, break the world record; *asistir a* (attend a) *un meeting*, etc. The considerate traveler will adopt the local habit of affixing the complimentary *Don* to a gentleman's (given) name (it is an insult to affix *don* to a surname, as *Don García*); *doña* to that of a lady; will refrain from using the 2d person singular *tú* instead of the 3d person *usted*, when addressing any one; and from employing cryptic expressions heard on the street if their meaning is in doubt. (See Index, *fruta bomba*). Gesticulations (treated at length in Terry's Short Cut to Spanish) often express subtle meanings embarrassing to one using them without a knowledge of their import.

The Population (*población*) of Cuba including the Isle of Pines and the coastal islets and keys is 3,242,497, of which 2,294,115 are white, 830,791 colored, and 117,591 unclassified. Havana City contains 582,352, of which about 350,000 are white. Among these are 300,000 Spaniards (*españoles*), 5000 Americans (*americanos*), 2000 British (English, *ingleses;* Canadians, *canadenses;* Scotch, *escoceses;* Irish, *irlandeses*); 19,000 Jamaicans (*jamaiquinos*); 2400 French (*franceses*); 3000 Mexicans (*mejicanos*); 3000 Porto Ricans (*puerto riqueños*); 3000 African negros (*africanos*); and a sprinkling of Japanese (*japoneses*) and other nationalities (*nacionalidades*). The foreigners are about equally balanced between men and women. In the Chinese colony about 70 per cent are men. About 35,000 immigrants (chiefly Spaniards) come in each year. The average Cuban family contains 5.7 persons. The birth rate is high, and the population is on the increase.

For official purposes the people are classified as *blancos* (whites), *de color* (colored, tinted), *blancos nativos* (native whites), *blancos estranjeros* (foreign whites), and (sometimes) *negros* (blacks), *mestizos* (half-castes), *amarillos* (yellows — Chinese); *varones* (males) and *hembras* (females). The complexion of this *raza mezclada* (mixed race) ranges from the

cream white of certain Spaniards to the ebon hue of the Africano, with many intermediate shades. Early racial mixtures are evidenced by skin and physiognomy, but many of the darker natives possess the features of Caucasians (*caucásicos, as*). The complexion of the islanders is undergoing a steady bleaching process. But for the bronzing effect of the sun there would be more fair-skinned people, many of whom become *amulatado* (mulatto colored) from constant exposure to the sun's rays. Many of the ebon-hued people in the country are Jamaicans or Haitians.

In Cuba one sees the whole human color plan. Subfusc, chocolate, coal black, brown, dusky, near brown, café au lait, swarthy, tawny, new saddle, light and dark tan, and Roman sepia fail completely to list the tints. Octoroons (*mulato muy claro*), and quadroons (*cuarterones*) abound; albinism is rare. The muddy streaks which spread east and west from the pupil of the African eye low in the social scale, betrays its origin as clearly as the challenging Spanish eye bespeaks the man from Iberia. The whimsically inclined Cuban has various color classifications for some of his compatriots, among them *cetrino* (citrine, or lemon-colored), *bilioso* (bilious), *cobrizo* (coppery), *achinado* (Chinafied), *tabaco de hoja* (tobacco leaf), *españolado* (Spaniolized), *trigueño* (brunette), *pardo* (brownish, grayish), *tostado* (toasted), etc. The low-class, thick-lipped, stupid negro often is called bembo, and bozal. The word *Indio* (Indian) is used only in Oriente province to apply to the peoples of *El Caney, Tiguabos,* and *Jiguaní* (where the aboriginal strain lingered longest). See Customs.

The Color Line (la línea de color) is not rigidly drawn in Cuba, and this humane and democratic quality makes for unusual happiness among the tinted masses. The white Cuban is unusually considerate of his colored compatriot, and both are political equals. Many of the negroes and mulattoes are intellectually at par with the whites; government makes no distinction when employing them, and the annals of the revolution record that the black man fought side by side with, and just as valiantly as, the white man for the national independence. Throughout the island there is no rivalry of races, no political animosity. Albeit socially there is little ostensible inequality, and an almost perfect toleration and commingling between the white and tinted peoples, miscegenation of deep blacks and whites, so common before emancipation, is now looked upon with disfavor. The inherent desire of the genuinely black people is to dekink their hair and to be either white or tinted, and their effort to appear so sometimes is pathetic; particularly when a very black woman rouges and powders her face to reduce the duskiness of her complexion. This class frequently dispenses with legal matrimonial requirements; is much addicted to maternity, and lives happily in permanent

consensual unions. On the other hand, certain of the black men of Cuba are erudite, scholarly, and highly cultivated, with ambition which carries them to high places. Some proud and wealthy Cuban families have a strain of negro blood, and in this connection it is well to remember that there is a something in negro blood that makes for joyousness and an appreciation of the good things of life. Likewise it is a good blood to temper a man for a hot climate. Says one authority: "An educated man with 'black' blood is a *bon vivant*, a *raconteur*, and has much poetry. *Allah* in his infinite wisdom put men of many colors on our planet and pronounced the color scheme good. It would be a pretty dull world with color left out of the human race, and everybody white and etiolated as in cities. When you bleach the human plant you take lots of agreeable things out of it." — Many Cuban romances have been woven around the love of a tinted girl for a white man; a poignant example is Cirilo Villaverde's classic, *Cecilia Valdés*.

Literacy is steadily increasing. In 1861 only 19 per cent of the pop. could read and write; in 1887 the number of literates had increased to 27 per cent; in 1899 to 36 per cent, and in 1925 to 85 per cent (against 59 in Hungary, 69 in Spain, 79 in Russia, etc.).

The Cuban (*el cubano*) has the blood of many races in his veins and is the product of an evolution peculiarly interesting to the ethnologist; for in working out his destiny he has overcome influences surcharged with sinister import. The pre-Colombian inhabitants of Cuba had neither culture, an enlightened religion, a literature, a written language nor any authentic records of their antecedents. Iberian, Semite, Goth, Vandal, Arab, Mauritanian, Roman and Celt mingled their blood in the life-stream of that of the adventurous men who peopled the New World, and when this kaleidoscopic stream blended with that of the conquered Siboneyes, the river of Cuban life began to run. From 1524 until slavery was abolished in 1886 its troubled current was tinged with the blood of the countless African negroes who came unwillingly to labor on the island plantations and unconsciously to add an Old World strain to that of the New. The 8000 Spaniards who came to Cuba from Jamaica when that island was conquered by the British in 1655; the 30,000 French refugees who fled from Haiti to escape negro domination after the Fall of the Bastille in 1789; and the 12,000 Spanish families which migrated to Cuba when by the Treaty of Basel Spain ceded Santo Domingo to France (in 1795), all made for the purification of the island type.

Other Frenchmen and Spaniards came from Florida when that peninsula was in the process of frequent barter, and they offset, in a way, the influence of the thousands of Cantonese coolies imported between 1847 and 1871 and who promptly

mixed their blood with that of the island Africans. The thousands of Canary Islanders who from time to time came to Cuba, also made their impress, but this, as well as that of all their predecessors was lighter than that made by the superior class of Spaniards who flooded the island in the 19th century and not only vastly improved the blood strain but in time became one of the most desirable elements in the island population. From this commingling of white, black and brown there has developed a handsome, intelligent, warm-hearted, generous, progressive race for which destiny indubitably has a high place in reserve. The Cubans possess the virtues and the viewpoint of the northerner rather than of the Latin American; they are more efficient than certain of these, and they are capable of a well-ordered social and industrial life. When put to the test they demonstrate ambition, enterprise and a high degree of mentality. Their long struggle for independence developed a fighting spirit of which any nation might be proud.

The Rank and File of Cubans now are neither warlike nor disputatious. They fought for freedom, security, the opportunity to make a living and to develop themselves in their own way, and when independence was gained they buried the hatchet deeply and effectively. To-day no tiny ripple disturbs their friendship for Spaniards, and to the credit of the latter it should be said that they in turn harbor no enmity toward their erstwhile relentless foes. As a race Spaniards are too much like Americans to feel resentment for what is past, and their friendship for the Cubans is so close that the casual foreigner finds it difficult to distinguish between them.

The Present-Day Cuban is rapidly becoming Americanized (*americanizado*). Thousands act, think, talk, and look like Americans; wear Amer. clothes, ride in Amer. autos; use Amer. furniture and machinery; oftentimes send their children to Amer. colleges; live for a time in the States themselves or expect to, and eat much Amer. food. A great and growing army of them speak English with a fluency that arouses the envy of the linguistically limited northerner who tries to master the sonorous Spanish. Unlike many other Latins their ideals are American and it is noteworthy that when they speak English they usually omit the expressive gesticulations apparently inseparable from Castilian speech. The sensational newspapers growl at American and British possession of many of the sugar-estates of the island; the grafting politician enthusiastically curses the American and Canadian bankers who keep the country on a safe financial keel but keep just as vigilant an eye on interest collections; and rattle-pated wags deplore every influence from the North. But the honest, thoughtful, grateful Cuban of the old régime, with a memory for past favors says: "The United States has been a Godsend to Cuba, a generous fountain whence Cuba has drawn unthinkable

benefits. What would have become of Cuba had the priceless friendship of the U.S. been withheld? To such sincere Cubans (of which there are many) the shadow of the colossus of the North looming above the horizon spells the safety that the shallow water does to the little fish pursued by the big shark. Tío Sam is regarded as the champion of the rights of the smaller republics; he has been tried in the fire of adversity and has been found helpful and good. The Cuban conviction that Uncle Sam doesn't covet his territory and will never be a menace to him is perhaps unique in Spanish America.

The Average Cubano is a happy, helpful, songful, tuneful, whistling, pleasure-loving person, non-vicious, of cleanly habits, and at peace with himself and the world. He is of medium size; weighs about 150 lbs.; carries himself well; is lithe; manly; with small hands and feet; has the true American sense of humor; and is naturally urbane. A commendable trait is truthfulness. Customarily he will promptly confess ignorance if he does not know a thing, and this often saves the tourist time and confusion. When asked for specific information the native will sometimes say, *No estoy fuerte en eso:* I'm not strong on that; or *soy muy bruto en tales cosas*, I'm a lunkhead in such matters! His distaste for sustained hard work is not constitutional, but rather the result of climate and class distinction, for when he has to work he does it well. Many Cubans work as hard and as steadily as certain Americans, and not unfrequently the visitor to a Cuban's office will note above the executive desk printed signs of the following tenor: *Hágalo breve, el tiempo vuela* — make it brief, time flies! Or *hágalo ahora*, do it now; or *el tiempo es dinero*, time is money. Of the countryman it is said that he works Tuesdays, Wednesdays and Thursdays, plays the guitar, dances and attends cockfights the rest of the week.

Unlike many Latin Americans the Cuban is slow to anger. Personal quarrels are rare. Malice, envy, contumacy and destructiveness seem lacking in his character. One sees little wrangling, despite the fact that in social matters the people are as ceremonious as the French. The visitor cannot fail to note the patience and good humor with which traffic-jams in Havana's narrow streets are untangled. It is a recognized fact that the taxi-chofers drive too fast. Because of this they often get into a snarl that would warp the philosophy of the most optimistic policemen. But such *enredos* are unraveled with skill and forbearance, and with a notable absence of the profanity that often garnishes such encounters elsewhere.

The Cuban Yeoman (*montero, campesino, guájiro, estanciero*) oftentimes walks the poor and humble path of life not so much from ignorance and inability to elevate himself as from lack of ambition; perhaps due to climatic effect. Customarily he is courteous, considerate, frankly hospitable and not wanting in

intelligence. A distinct coolie class like the *peón* or *pelado* of Mexico, and the *jíbaro* of Porto Rico, does not exist. The so-called plebeian (*plebeyo*) or *clase baja* is made up of negroes, Jamaicans (*jamaicanos*), Canary Islanders (*isleños*), Haitians (*haitianos*) and the 65 per cent of the seasonal labor which comes from other West India islands to help garner the vast sugar *zafra* and work on the tobacco-plantations. They do not remain long enough to become *aplatanado* (Cubanized, i.e.: get accustomed to living on Cuban bananas), but usually return home when their work is done. This class needs little sustenance, is satisfied with meager belongings, and is ambitionless. Those who drift to Havana join there the vegetable-raising Cantonese and form the city slums (*barrio bajo*). They are without the vice and venom usually associated with such places. They live unhygienically, permit indelicate odors to outrage the alien nostril, and expect miracles to do the work of soap. Although poverty is apparent there is no actual misery. The *pobres de solemnidad* (the solemnly wretched poor) of Mexico City and certain Spanish ports are absent. Laziness is at the root of Cuban poverty. Workers are always in demand.

The Cuban Woman (*la mujer cubana*), like most women of the Spanish race, is noted for her beauty, vivacity and charm. Certain writers dwell with rapture on her qualities, and the graces of her mind and person. In stature she averages smaller than her North American sister, but her imagination is said to be quicker, her memory more retentive, her perceptions keener, and her wit lighter and more sparkling. Her regular, attractive features are extraordinarily mobile and expressive. She has luxuriant hair black as a raven's wing and oftentimes bobbed (*corte de melena*); small, shapely hands; high-arched feet of true Grecian type, and a beautiful naturally tinted complexion. Her voice is low, and well modulated. Her eyes are dark, ardent, and lustrous, and they "speak so sweet and eloquent a language that were their beauty her only merit she would still be lovely and captivating."

The average Cuban woman is said to prize leisure more than learning, and to be fonder of bonbons, bright colors, music, dancing, and flowers than of books and reading. Though gentle she is somewhat emotional, but she does not carry a knife in her corsage, and is by no means the passionate creature she sometimes is represented to be. She loves praise but is sensitive to criticism; is fond of dress and prefers a blend of Spanish, French and American styles. The white of the Cuban flag is a symbol of her moral purity, and she is believed to be as chaste as the women of any other cultured country. She knows that the local boast to the effect that the *hetairai* of Havana get no recruits from the Cuban ranks is just a statement. She also knows that the empirical writers who claim that the Spanish temperament is ardent to the point of immorality, and that

it is simply a question of *llegar y besar el santo* (reach the saint and kiss him), have the wrong slant. For the Spanish woman is an affectionate wife who rates her marital duties unusually high. The family ties are strong and the home life happy. No more devoted or indulgent mother exists. During the wars for liberation many Cuban women fought side by side with the men and demonstrated rare heroism and abnegation.

In Cuba the women mature early, and at 16 the alluring tropical bud is ready to evolve into a winsome and adorable flower. As the *señorita* develops into the *señora*, the *muchacha* into the *matrona*, she is apt to acquire *carnes* (flesh) but usually she manages to retain her neat, trim figure. Slatterns are conspicuously absent from Havana streets. The stranger cannot fail to be impressed by the number of attractive feminine faces and forms he sees: a homely face is rare among the patricians. Four out of five women one sees in Havana are pretty; the fifth one usually is lovely. One often sees a clear-cut face that recalls the pure Andalusian type Murillo loved to portray in his incomparable madonnas. — **Cuban children,** though sometimes spoiled from too much maternal indulgence, are unusually attractive.

The Spaniards in Cuba are chiefly Galicians and Asturians, from the northern provinces of Galicia and Asturias. According to the proverb, they are first cousins — *Gallegos y Asturianos, primos hermanos.* A few representatives of other sections — *Gaditanos* from Cádiz, *Madrileños* from Madrid, *Andaluces* from Andalucia, *Toledanos* from Toledo, *Valencianos* from Valencia, *Viscaínos* from the Basque provinces, and *Leoneses,* from León — but they are in the minority. They emphasize the microcosmic character of The Spains, and they differ in ideas and ideals, complexion and language. Albeit many call Cuba home, some remain *Castellanos a las derechas* (Castilians to the backbone), and when they amass a competence they return to their homeland to spend their declining years. All maintain the proverbial Spanish pride, cling tenaciously to their customs, and prove the assertion that the Spaniard is the strongest individualist in the world. To only a few of them does the selfish proverbio: *Más cerca están mis dientes que mis parientes* (my teeth are closer to me than are my relatives) apply, for as a rule the Castilian is loyal and helpful. Of certain of the Spaniards in Cuba it is said that they can take out a commercial opponent's heart, scrape the fat from it, and replace the organ without the other's knowledge!

The *Asturianos* and the *Gallegos* are at once the brains, sinews and backbone of many Cuban enterprises, and without them Cuba would not be as advanced as she is. They are a sturdy, vigorous, comely, light-complexioned, honorable, frank, fearless, cheerful, trustworthy people, kind and sympathetic to a degree, with a cool, dignified exterior but a warm

heart, and in business as clear-headed, thrifty and sagacious as the Scotch. The commercial idea is strongly developed in them, and because they are willing to work long and hard, are sober and without vices, and patient in misfortune, they nearly always acquire wealth. And like the Scotchman they know how to keep themselves from spending it. Yet they are notably philanthropic. They build sumptuous and comfortable club houses, hospitals, country retreats, schools, playgrounds and whatnot for their employees and their families, and sometimes turn their business over to them when they retire.

They devote time, tireless effort and great sums to charitable organizations. In practically every city in Cuba there is a modern, perfectly equipped *Casa de Salud* (sanitarium) owned by the Spanish Colonia. The magnificent Centro Gallego at Havana, with its superb club rooms, schools, savings-bank and whatnot is an expression of Galician philanthropy, as are many similar institutions throughout the island. The Spanish genius for commerce expresses itself in great banking establishments, steamship lines, sugar- and tobacco-plantations, and in a host of minor enterprises. One rarely sees a Spanish beggar or tramp. It will be recalled that the father of Porfirio Diaz, the Greatest Mexican, was an Asturian, and that many books have been written to prove (with singularly appealing logic) that Christopher Columbus was born in Galicia, and not in Genoa. While the Moorish idea of the seclusion of women is still considered the right one by many Spaniards, their home life is said to be happy and secure. Faithful in friendship and loyalty to the given word are salient Spanish traits.

Intercourse with the people. The well-bred Cuban is a model of fine courtesy, and the better the foreigner gets to know him the more is he convinced that this inherent trait reflects a kind heart. The wary Anglo-Saxon familiar with Spanish American characteristics, is apt not to place too much dependence on the grandiloquent phraseology and the exaggerated courtesy of certain natives he meets. He knows that to be *simpático* (amiable) at any cost usually is their aim, and that this sometimes leads them into making promises they have no intention of abiding by. It is generally with this idea in the back of his mind that the linguistically economical and reserved northerner regards the Cuban. But gradually this is dislodged and he comes to believe him sincere. In traveling about the country the visitor learns that politeness, helpfulness, and consideration are not confined to any special class. Usually the most humble workers, black, white, or brown are as courteous as the highest. An altruistic helpfulness for which no financial gain is expected is one of the most pleasing of the national characteristics.

An admirable attitude for a stranger to adopt in a foreign

country is that of an uncritical and amiable observer. To visit a foreign land with preconceived notions tinged with prejudice is to detract from one's enjoyment of it. The judicious person refrains from criticizing local customs, rarely judges nations by individuals, and usually keeps in mind the old truism that it is useless to go to Rome if you quarrel with the Pope. Resolute good-humored credulity in the matter of church miracles, island legends, anecdotes of great men, and war-like valor is a valuable asset. It costs nothing to believe the stories one hears, and oftentimes the deceit is pleasant. A method for selecting one's ancestors has not yet been devised, and persons who are discourteous to colored people because they are colored, and who derive pleasure from calling them black-and-tans, oftentimes unwittingly wound kind and generous hearts. One never gains by seeking motes in bright eyes.

The polite, tolerant visitor to Cuba will get real enjoyment out of his sojourn if he radiates consideration and views the island and its people *en color de rosa*. It is unjust to measure their institutions by American standards for Cuba is a young country and the people have not yet had time to polish their civilization as they propose to. By eschewing politics (which the foreigner cannot understand) and religion (which is always a debatable subject), and by conforming as nearly as possible to established customs, the visitor will gain the esteem of those whose opinion he may well value. The traveler should always remember that many Cubans speak or understand English, and that in Cuba as elsewhere the walls have ears. Likewise that certain natives, without a clear understanding of its value, resent the Platt Amendment, and do not like to speak of it. Sometimes when the American refers to it the polite native will say: *no toquemos esa cuerda*, let's not touch on that chord. Individual shortcomings should always be overlooked, and the nation as a whole appreciated at its true worth.

Customs of the Country (*costumbres del país*) vary with the locality; some are like those of the U.S.; others are Spanish. An oddly comical custom is practiced in some of the eastern towns on a public feast day known as the *Feria de San Juan* (St. John's fair, or carnival, usually about June 21st, at the period of the summer solstice). On this presumably holy day no one is held physically accountable for whatever hard or bitter things one may say. For folks who harbor grudges it is an ideal sort of safety valve. All the stored-up venom of a year is then mutually released, and vituperative epithets of the most pungent and scarifying nature are freely and enthusiastically exchanged between male and female enemies. Certain of the citizens hear surprising and mortifying things about themselves, their relatives and their ancestors, and each amazed recipient searches his or her soul for a suitable (or unsuitable) retort! All to the uncontrolled amusement of the spectators.

At the end of this perfect day *Fulano* breathes a sigh of relief at having been able to tell *Mengano* and *Zutano* what he thinks of them, as well as the obnoxious woman in the adjoining yard, and he then and there starts accumulating a wider, more expressive, and more scalding vocabulary for the next feast day!

Cubans often (in a friendly sense) call an American *Tío Sam*, *mister*, or *Americano*. Spaniards may be called Gallegos irrespective of the province whence they come; *patones* (big feet), or Gringos.[1] In calling one of his own countrymen (*paisano*) the Cuban may say: *¡Ola! ¡Cubano!* Hey! Cuban! or *Cristiano* (christian), (or slightly endearing) *Chico* (chap, chappie, lad; small boy). *Chico* (fem. *chica*, lassie, little girl) and its diminutive *chiquito* (fem. *chiquita*) are frequently employed in lieu of a given name. The still more friendly *Cubiche* (koo-be'-cheh — a coined word not found in dictionaries) is commonly used when addressing children (of either sex). The (friendly) Spanish *jóven*, or youth (stripling, youngster, young man or woman) is widely used. A gratifying salutation to a dark-skinned man is *rubio* (blond, fair, ruddy — fem. *rubia*); the implication being that the skin is fair. *Poca sal* (lack wit) is used only between intimates. *China* (or the diminutive *chinita*) is an endearing term for women or girls. *Criollo* (creole) implies a person born in the country but of a race not indigenous to it, irrespective of color. A servant often calls his *ama* (mistress, or employer) *niña* (little girl). The master of the house or office is *patrón*, or *amo*, or *jefe* (chief). The chief vituperative epithets are *cabrón* (he-goat) and *sinvergüenza* (shameless rogue). Both correspond to a certain inelegant Amer. accusation referring to ancestry and moral purity.

Sabanero (literally plainsman) is applied to plantation-riders. Lawyers are called doctors, or *abogados* (rarely *licenciados*, licentiates, as in Mexico). A *Señorón* is a big, pompous man. A *caballero de muchas campanillas* (man of many bells) is a big-wig with authority. *Un hombre de mala catadura* (man of doubtful purpose) is usually applied to a slippery subject. *Un caballero de pocas pulgas* (man with few fleas) is a touchy person who won't tolerate much from any one. A person from the city of Santiago de Cuba is usually referred to as *cubano* (fem. *cubana*). *Un hombre muy perro*, is, as the phrase implies, very much of a dog. *Muy perra*, a disagreeable woman. *Pato de Florida* (Florida duck) is the tourist who comes to Havana

[1] Gringo is a word of doubtful origin but it is supposed to be a corruption of *Griego* (Greek), as: *Hablar en gringo*, to talk unintelligibly. *Me habla en gringo*, it's all Greek to me! Throughout Spanish America it is a nickname applied chiefly to Americans, but to foreigners generally who speak a language not understood by the natives. In Mexico the appellation is half friendly, half contemptuous, but among friends it is not resented. The word is found in *Labernia's Diccionario Catalán*, and in other old books.

on an excursion, runs over the city in the few hours the ship remains in port, then returns (flies) home.

A dog (perro) is called thus: *perro, perro,* often accompanied by snapping (*chasqueando*) the thumb (*pulgar*) and middle finger (*dedo del corazón*) together. Cats (*gatos, gatas*) are called also by snapping the fingers and saying *miso, miso,* or *miau, miau.* A thin, hungry-looking dog owned by a stingy man is nearly always referred to as *pasa hambre,* and the owner likewise. Cubans attract one another's attention by saying pst!! clapping the hands, or by a sort of whistling hiss. — **A son or daughter** of Spanish parents usually takes the name of both, in families of any consequence. Thus, *Salvador Cisneros y Betancourt* signifies that Salvador's father's name was Cisneros and his mother's maiden name Betancourt. The conjunction y (and) takes the place of the English hyphen. Such names are often written thus: *Salvador Cisneros y B.*

The Rule of the Road is to the right, but the average Cuban will relinquish the inside place on the narrow sidewalk and step into the street and take the risk of being run down by a passing auto, rather than be considered discourteous. Because the window seat in a street car is cooler and more desirable, it is always yielded to a woman. One rarely sees a woman standing in a car and a man occupying a seat. Cuban chivalry toward women is one of the most prominent traits. If two friends enter a street-car or a railway train and have to take separate seats, some one invariably rises, changes his seat, and invites the strangers to sit together.

Beggars (*limosneros, pordioseros* — For God-sakers!) can always be turned away by the words *Perdóneme por Dios!* — pardon me in the name of God! In Cuba they are fewer in number than in almost any other Latin country. They rarely molest the foreigner, and are never abusive. In Havana and other cities there is a beggar's guild (*gremio, hermanded* — brotherhood) which has made an offensive and defensive truce with business houses, the terms being that if the beggars will remain away from the stores during the week, and not molest the proprietor or his customers, the former will have a trifling sum ready for suppliants on Saturday forenoon. Thus Sat. in Havana is nickel day. Routes are apportioned to certain beggars so that the giver has a limited number to take care of. Repeaters are punished. On the morning in question the routes are worked with a singleness of purpose and a thoroughness that would bring success in almost any legitimate enterprise.

The benevolent impulse is strong in the Cuban, and he supports the beggar despite his conviction that mendicancy oftentimes is a business habit rather than a desperate recourse against starvation. Misery such as is possible in a bitter cold climate is not applicable to warm latitudes, and the Cuban

beggar with his limbs and faculties can obtain work when he wants it. Labor is always in demand, and thousands of hands are imported each year to gather the Cuban harvests. Nor is there any lack of charitable organizations in the country. While one instinctively pities the blind, one should always bear in mind that sometimes a blind (*ciego*) beggar is remarkably keen-sighted; that a lame one may outsprint a policeman when necessity urges, and that a deaf one frequently hears with amazing clearness when instructions to "move on" are backed by the cold, level, unwinking gaze of a cop with a suggestively twirling night-stick in his hand.

Americans in Cuba are cautioned against the (usually soused) sailors who, with no passion for clean linen or a shave, accost them and spin disconnected yarns about having been left in a strange land by their ships, etc. etc. Also against the well-dressed panhandler who opens the interview by calling one 'friend' or 'brother,' asks the way to this or that place; inquires if he likes 'this rotten country' and if he thinks it is 'as good as the little old U.S.,' then mentions his inability to get a decent job and winds up by 'touching' him for whatever he can get. If the tourist has a lady with him the stranded countryman usually opens up in this wise: 'Pardon me, brother, but I see you have a lady with you, and I want to ask her if she knows the street number of such and such store.' The way being paved, a tragic picture of a gentleman in a heartless foreign city is painted, and an effort made to enlist the woman's sympathies. Generous Cubans are often the victims of these wiles, and perchance mindful of favors received in the U.S., allow themselves to receive the *sablazo* (lit. sabre-thrust). What these professionals want is not food but jackrabbit whiskey, good Bacardí, or the excellent cigarettes for which Cuba is famous. In its desire to be friendly to strangers the Cuban govt. and the police are more lenient with this beach-combing class than it deserves. Attracted by booze, in winter they emulate the vagrant wild-fowl and flock to Cuba in appreciable numbers. By refusing to support them in idleness the tourist will earn the thanks of govt. and all industrious folks.

The visitor is particularly cautioned against the rapidly increasing crop of child beggars. Knowing the American to be generously inclined, low class children ask strangers on the street to 'gimme one cent' and usually have their ambition gratified. Better-bred children whose parents would be deeply mortified if they knew of it, copy this custom and frequently accost tourists. They buy candy with the money, and by acceding to their requests the stranger runs the risk of making professional beggars out of children while laying an added burden on the state.

Thieves (*ladrones, rateros, cacos*). Thieving in Cuba is rare. Pickpockets exist, but they rarely molest foreigners. The

authorities have such rough ways of dealing with them that thieves consider them too rude to be associated with! One seldom reads of burglaries. The honesty of the people is shown in many ways. One is never short-changed, flim-flammed, cheated or (rarely) overcharged. If a tourist drops any of his belongings in the street some one will run his legs off to get them back to him. American business houses which give large credits say their bad debt losses for the year average less than 1/4th of one per cent.

Public Security (*seguridad pública*). The towns and highways of Cuba are as safe as those of any civilized country. The country people are uniformly kind, helpful and friendly. Inoffensiveness is a national trait. Banditry (*bandolerismo*) is rare, and is promptly punished. The **Rural Police** (*rurales*) or mounted constabulary, patrol the country and seem always somewhere within call. They pop up at railway stations, board rly. trains at unexpected places, trot through towns when least expected, and keep an ever-vigilant eye out for vagrants and loafers. They are a courteous, likable, admirably disciplined body of young, cool-headed and efficient men; sober, trustworthy and amenable to some *jefe* in a near-by cuartel. They are always friendly, and travelers with a real or fancied grievance should never hesitate to call upon them.

The City Police (*policía*) are best represented in Havana, where upward of 2000 of them, in trim, black-braided, blue denim uniforms, military cap, black puttees and well-polished shoes maintain order, direct traffic, help the stranger and win his regard by their handsome, smiling, friendly faces and willingness to serve. The ruling passion of their highly intelligent chief (*jefe*, in the *Jefatura de Policía*) is *Servicio*, and this they exemplify in their acts. Special English-speaking *capitanes* meet incoming ships to provide correct information to strangers, protect women and children traveling alone, and guard any one against abuse. In his wanderings about the metropolis the tourist will always find help and a welcome at any Police Station (*vivac*). As a rule the Havana cop is as serene and unflustered as the incomparable London Bobby, and quite as efficient. He is a credit to a well-governed city.

Penal Institutions (*establecimientos penales*) are classed as Penitentiaries (*penitenciarías*, or *presidios*), Jails (*cárceles*), and Cuarteles de Policía (*vivaques*). The Havana cárcel is now in the old Castillo del Príncipe, which for many years served as a penitentiary, but which became the jail when the national presidio was constructed in the outskirts of *Nueva Gerona*, on the Isle of Pines. The original *cárcel* overlooking the *Prado* and *Malecón* will become a *Palacio de Justicia*. The average number of prisoners usually confined in the penal institutions of the republic is less than one per cent of the population.

VI. Post Office. Telephone. Radio. Telegraph. Weights and Measures. Numbers.

Post Offices (*oficinas de correo*) in the interior towns oftimes are located in or near the *palacio municipal* (or *consistorial*) or some similar government building. The larger cities are provided with branch offices (*sucursales*) and with street boxes (*buzones*). Cuba belongs to the Universal Postal Union. The service is in every sense trustworthy.

Rates of Postage (*tarifa postal, derechos*) and regulations (*regulaciones*) are practically the same as the U.S. Postal System (on which the Cuban is modeled). Cuban stamps are used. — Important letters should not be entrusted to servants; not because of dishonesty but rather because of a constitutional dilatoriness and a tendency to postpone action. English abbreviations should be avoided on letters for the provinces as they may be unintelligible to country postmen. Instead of P.O. Box, write the Spanish equivalent, *apartado*. Unless the street (*calle*) and house number (*número de casa*), or the name of the hotel at which the traveler is staying are included in the address, delivery of letters may be delayed. It is important to learn the name of the province (*provincia*) in which a Cuban town is located and add it to the address — just as one would write the name of a State in the U.S.A. Thus: Camagüey, Provincia de Camagüey, Cuba. Or Santiago de Cuba, Provincia de Oriente, Cuba. Or Nueva Gerona, Isla de Pinos (Isle of Pines), República de Cuba. The usual form of address with Cubans is: Al Señor Don Alejandro Bermúdez, La Habana, Cuba. Señora Doña Concepción de Fulano, Cienfuegos, Provincia de Santa Clara, Cuba. Señorita Dolores de García, Matanzas, Prov. de Matanzas, Cuba. Hijos de (Sons of) Felipe González y Compañía, Hotel Inglaterra, La Habana, Cuba. Spanish peoples usually employ the following abbreviations: for Señor, Sr.; for Don, D^n; for Señora, Sra.; for Señorita, Srita. For Provincia, Prov.

Many Cubans (and other Spanish peoples) append to their signatures a rúbrica (rubric — from an ancient custom of writing initial letters, titles, liturgical directions, etc. with minium, or red lead), or a sort of intricate flourish like an Oriental sign-manual or a Runic knot. Some only rubricate, and do not write their names. Thus, His Mark becomes known to his correspondents. Widows are customarily addressed as such: La Sra. Viuda (abbreviation V^{da}.) de Hernández (Mr. H's widow). Cubans often have long or double names.

Airplanes (*aéroplanos*) carry mail locally and to foreign countries. The Air Service (*servicio aéreo*) between Cuba and the United States, Mexico, and Central and South America maintained (frequent flights) by the Pan American Airways Inc., is fast, popular and safe.

Airplane Stamps (*sellos de correo del servicio aéreo*) are on sale at most post offices.

The printed signs the traveler sees in Cuban Post Offices usually are:

Extranjero, Foreign. *Nacional*, Local. *Sellos de Correo*, Postage Stamps.
Expedición de Giros Postales, Money Orders Issued. *Buzón*, Letter Box.
Pago de Giros Postales, Money Orders Paid.
Recepción de Certificados, Receiving Window for registered mail.
Entrega de Certificados, Delivery for registered mail.
Sección de Aduana, Custom House Department.
Poste Restante, or *Entrega General*, General Delivery.
Lista e Información, refer to the printed list, on the wall, of uncalled-for or undelivered mail. Likewise to a near-by window (*ventanilla*) where such is kept. Near this usually is a *Ventanilla de cartas faltas de franqueo*, or window for mail insufficiently stamped.
Identifíquese y tome turno, Identify yourself, and take your turn.
Se prohibe la entrada sin distinción de personas, No admittance; keep out.
Servicio para el interior de la república, Interior (provincial) service.

Useful Words and Phrases

Advertisements, *anuncios impresos*. Articles, *artículos*. Books, *libros*.
Bundle, *bulto*. Charges, *derechos*. Delivery, *entrega*. Destination, *destinación*.
England, *Inglaterra*. Europe, *Europa*. Canada, *Canadá*. U.S., *Estados Unidos*.
Letter, *carta*. Envelope, *sobre*. To register a letter, *certificar una carta*.
Mail matter, *correspondencia*. Mailing, *envio por correo*. Registration, *registro*.
To mail, *echar al correo*. Mailable, *que se puede enviar por correo*.
Mail-chute, *buzón tubular*. Mail-bag, *mala, balija*. Mail-steamer, *vapor correo*.
Merchandise, *mercancías*. Newspaper, *periódico*. Parcel post, *fardos postales*.
Package, *paquete*. P.O. Box, *apartado*. Postage, *franqueo*. Postage stamp, *sello de correo*.
Postcard, *tarjeta postal*. Postal order, *giro postal*. Postman, *cartero*.
Postmaster, *administrador de correo*. Postmark, *estampilla de correo*.
Printed matter, *impresos*. Samples (no value), *muestras* (*sin valor*).
Sealed, *sellado*. To seal, *sellar*. Special delivery, *entrega inmediata*.
Wrapper, *envase*. When will it go? ¿cuándo irá? ¿cuándo se vaya?

Are there any letters (is there any mail) for.....me?
¿Hay cartas (hay correspondencia) para.....mí?

How many stamps does this letter require?
¿cuántos sellos necesita esta carta?

When does the mail for.....close?
¿cuándo se cierra el correo para.....?

Please sell me some postage stamps
Favor de venderme algunos sellos de correo

When is the mail from.....due?
¿cuándo debe llegar el correo de.....?

Thank you, very much. No, that's enough.
muchísimas gracias. no, eso basta.

Kindly forward my mail to.....
sírvase enviar mi correspondencia a.....

Telephone (*teléfono*). Cuba possesses an admirable telephone system (*sistema telefónica*); one of the best in Spanish America; and the percentage (about 9 phones to each 100 inhabitants) to the population in Havana (where there are approximately 51,000 telephones installed) places Havana among the first cities of Latin America in regard to telephone progress.

The great modern system, which in every way is as efficient and as serviceable as that of the United States (after which it is carefully patterned) and which is constantly expanding, is owned and very ably operated by **The Cuban Telephone Company** (*Compañia Telefónica Cubana* — Mr. Hernand Behn, President; Mr. José Agustín Fernández, Vice-President in charge of the Cuban organization); is a subsidiary of the immensely rich and powerful **International Telephone & Telegraph Corporation** (headquarters at 67 Broad St., New York City; Colonel Sosthenes Behn, President; Mr. Hernand Behn, Vice-President), a vast constructive organization which installed, owns, and operates the Porto Rico Telephone Company; the excellent and extensive Compañía Telefónica y Telegráfica Mexicana (lines all over the Mexican Republic and connecting with those of the United States, hence Great Britain and Europe); the fine, modern system nearing completion throughout Spain (Compañía Telefónica Nacional de España), and various other companies in operation in different Spanish American countries. Many thousands of subscribers and other investors own stock in the Cuban Telephone Co., whose profitable financial organization is conducted on the lines of the American Telephone System.

To the **Cuban Telephone Co.** belongs the honor of having been the first such company in Latin America to appreciate the value of international communication, and when in April, 1921, President Harding inaugurated the Havana–Key West submarine telephone cables which link the Cuban with the Bell system, he opened the longest and deepest telephone cable in the world, and placed Cuba at the southern end of the world's longest telephone circuit. Three cables now link the two countries, and on one a direct circuit is kept constantly open between Havana and New York, to accommodate the almost continuous traffic between the two cities.

Not only has Cuba direct and immediate telephonic communication with every point in the United States and Canada; it is now linked to Mexico and several republics south of it, and to seventeen nations on the European continent: — Austria, Belgium, Dantzig, Czechoslovakia, Denmark, Great Britain, France, Germany, Holland, Hungary, Norway, Scotland, Spain, Sweden, Switzerland, Wales, and Luxembourg. In Africa it is connected with Spanish Morocco. Traffic charges to these countries are moderate, and the service is immediate and excellent.

The Cuban Telephone Company operates 174 central offices in the island and links up 376 towns and 151 sugar mills through the medium of 820 miles of aërial and underground cables, 221,360 miles of conducting wires, 24,024 miles of long distance lines, and 73,000 telephones. About four million calls are answered each year.

Telephone Calls are made by the Dial (or automatic — *sistema automática*) or "touch" or "pick-and-pull" method and usually are answered in about 9 seconds. For the information of travelers unfamiliar with the new system it may be mentioned that the dial is attached to the 'phone. On it are certain figures and letters of the alphabet that correspond with holes into which one inserts a finger, a pencil or whatnot. The first operations are alphabetical, the succeeding ones numerical. To call a number, say M-5941, one removes the receiver from the hook, inserts the finger-tip in the hole at the letter, and draws the dial as far round as it will go. It is then released and allowed to return to its original position. Repeat the operation with the first number, then the 2d, 3d, and 4th. In a fraction of a minute one will hear the ringing of the bell announcing that the connection is made, or the busy signal (the line is busy). The bell will ring until some one answers, or the receiver is hung up. Each operation should be deliberate and complete. Speed is undesirable. — The traveler with time to spare cannot invest it more advantageously than by visiting the central office of the Telephone Co. and watching the operation of the almost human mechanisms (marvels of mechanical ingenuity) that make the connections automatically. No one listens in. The non-Spanish speaking tourist who uses the telephone finds the dial system doubly acceptable.

The familiar American hello! is usually expressed (responsively) by *¿qué hay?* (what is it?) or *bueno* (good, yes! with a rising inflection); also by *oigo* (I hear, I am listening). The calling hello! is *oiga* (say, listen). The following brief vocabulary will be found useful in connection with telephone calls:

Is there a telephone here? *¿Hay teléfono aquí?*
Have you (he, she) a telephone? *¿Tiene usted (él, ella) un teléfono?*
Where is the telephone book? *¿Dónde está el guía del teléfono?*
What is the number of your (his, her) 'phone? *¿Qué número tiene su (su) télefono?*
Is this number (for numbers see Index).....? *¿Hablo con el número.....?*
I want to speak to Mr. (Mrs.)..... *Quiero hablar al Señor (a la señora).....*
Who wants to speak to him? *¿De parte de quién?* Who is it? *¿Quién es?*
Is this Mr.....? *¿Es usted.....?* Who is speaking? *¿Quién habla?*
Please speak English — Spanish. *Favor de hablar en Inglés .... Español.*
I'll 'phone (soon) later. *Telefonearé (pronto) más tarde.* — Many additional useful phrases with their figurative pronunciation will be found in **Terry's Short Cut to Spanish.**

The Telephone Directory (*guía del teléfono*) is widely used throughout Cuba as a local directory. — The COUNTRY EXCHANGES which still employ operatives are useful and helpful bureaus of information for travelers, who frequently use them. They are listed throughout the guidebook. — The REVISTA TELEFÓNICA INTERNACIONAL (International Telephone Review), published monthly, contains much of interest to telephone users and radio fans (also tourists). — Travelers to the Cuban provinces may note that the **telephone poles** often are slender and misshapen. They are made of a native hardwood called *jiquí chino* (see Index), and for strength and durability are without a peer. Linemen (trouble shooters) say they are unequaled anywhere. They are so hard that spurs can't be used on them, and they have to be drilled before spikes can be driven into them. Insects and time make no impression on them. Because of the evenness of the climate the copper wires are always taut. The long fronds of the royal palms which blow onto these wires are a costly nuisance to the company and have to be removed by hand.

Radio (*radio* — rah'-de-oh). In 1922 The Cuban Telephone Company, acting for The International Telephone & Telegraph Corporation, installed in its Havana headquarters a powerful Radio Transmitting Station under the broadcasting designation of P.W.X. Because of the superiority of its equipment, and the excellence of its artists and service, this station soon became famous as the finest in Latin America. It was inaugurated Oct. 18th, by Dr. Alfredo Zayas, then Presidente of the Cuban Republic, and nightly thereafter its impressive but harmonious voice was heard from the Alaskan tundras to the Argentine pampas.

So potent and penetrating was this new voice that Havana radio fans lacking the necessary selective apparatus found difficulty in eliminating it. To obviate this disadvantage, and please the local listeners-in, the Telephone Co., at considerable trouble and expense, moved the station from the Águila St. site to the Reparto Buena Vista Exchange — about five miles distant. This new 500-watts station, now known as **C.M.C.**, has two new Western Electric speech amplifiers, 212-D transmitting tubes, high voltage filters, an efficient system for receiving public addresses made in parks, theatres and whatnot, and all the modern fitments used in the finest U.S. stations. Because of these and the far-reaching power of the C.M.C. voice, this is now heard all over the Americas and in many parts of Europe.

The Studios, a felicitous blend of modern American mechanical appliances and Spanish Renaissance adornments, are on the sixth floor of the splendid Cuban Telephone Company's Central Exchange at the corner of Águila and Dragones Streets, and are the finest of their kind on the continent. Mr. Ricardo Nodarse is the C.M.C. director.

Radio Fans (*aficionados al radio*) may be interested in the following vocabulario:

Aërial, *antena.* Ammeter, *amperimetro.* Amplifier, *amplificador.*
Battery, *batería* (dry, *seca;* wet, *mojado*). Broadcast, *transmitir.* Broadcasting station, *estación transmisora.* Capacity, *capacidad.* Concert, *concierto.*
Condenser, *condensador.* Cycle, *ciclo.* Current (direct), *corriente* (*directa*).
Electron, *electrón.* Fading, *desvanecimiento.* Ground circuit, *circuito de tierra.*
Grid, *rejilla.* Grid leak, *resistencia de escape de la rejilla.*
Interference, *interferencia.* Kilowatt, *kilovatio.* Listening in, *escuchándo.*
Loud-speaker, *bocina alta voz.* Meters, *metros.* Microphone, *micrófono.*
Modulation, *modulación.* Music, *música.* Oscillating current, *corriente ocilatoria.*
Program, *programa.* Radiation, *radiación.* Radio frequency, *radio frecuencia.*
Receiving Set, *aparato receptor.* To receive, *recibir.* Receiver, *recibidor.*
Relay, *relai.* Resistance, *resistencia.* Signals, *señales.* Static, *estático.* Steps, *pasos.*
Three steps, *tres pasos.* Terminals, *terminales.* Transformer, *transformador.*
To throttle, *diminuir.* Tuning in, *sintonizando.* Vacuum tubes, *tubos al vacio.*
Volts, *voltios.* Voltage, *voltage.* Wave length, *largo de onda.*

Numbers. The traveler will find a knowledge of the cardinal numbers (*números cardinales*) useful in making telephone calls, hence the following list with their Spanish equivalents and their phonetic pronunciation in English.

1, *uno* (oo-no); **2,** *dos* (dose); **3,** *tres* (trace); **4,** *cuatro* (quah-tro); **5,** *cinco* (sing-co); **6,** *seis* (sace); **7,** *siete* (se-eh-teh); **8,** *ocho* (oh-cho); **9,** *nueve* (noo-eh-veh); **10,** *diez* (de-es); **11,** *once* (ohn-say); **12,** *doce* (doh-say); **13,** *trace* (tray-seh); **14,** *catorce* (cah-tohr-say); **15,** *quince* (keen-say); **16,** *diez y seis* (de-es e sace); **17,** *diez y siete* (de-es e se-eh-teh); **18,** *diez y ocho* (de-es e o-cho); **19,** *diez y nueve* (de-es e noo-eh-veh); **20,** *veinte* (vane-tee); **21,** *veinte y uno* (vane-teh e oo-no); **30,** *treinta* (train-tah); **31,** *treinta y uno;* **40,** *cuarenta* (quah-ren-tah); **50,** *cincuenta* (sin-quen-tah); **60,** *sesenta* (say-sen-tah); **70,** *setenta* (say-ten-tah); **80,** *ochenta* (o-chen-tah); **90,** *noventa* (no-ven-tah); **100,** *cien* (se-en); **101,** *ciento y uno* (se-en-toh e oo-no); **200,** *doscientos* (dose-se-en-tohs); **300,** *trescientos* (trace-se-en-tohs); **400,** *cuatrocientos* (quah-tro-se-en-tohs); **500,** *quinientos* (key-ne-en-tohs); **1000,** *mil* (meal); **2000,** *dos mil.*

In order properly to employ these numbers it should be remembered that in Spanish, as in English, they answer the question *¿cuántos?* (fem. *¿cuantás?*) *how many?* and *¿cuánto?* (fem. *¿cuánta?*) *how much?* In Spanish they always precede the noun, as:

Un cuarto con baño, one (a) room with a bath.
Una vez, once; *dos veces,* twice, 2 times.
Dos camas, 2 beds; *dos minutos,* 2 minutes.
Tres segundos, 3 seconds; 3 *horas,* 3 hours.
Cuatro galones de gasolina, 4 gallons of gas.
Cinco centavos, 5 cents; 5 *pesos,* 5 Mexican dollars.

Seis hombres y siete mujeres; 6 men and 7 women.
Ocho muchachos y nueve muchachas; 8 boys and 9 girls.
Diez veces once son ciento y diez; 10 times 11 are 110.
Doce automóviles en una fila; 12 autos in a row.
Viente millas y treinta piés; 20 miles and 30 feet.

Note that *uno* agrees in gender with the noun to which it refers, as *uno de los hombres*, one of the men; *una friolera*, a trifle, a bauble.

Ciento is invariable for gender, but drops the final *to* if followed immediately by a noun or adjective, as *cien dólares*, a hundred (American) dollars; *cien buenas horas*, a hundred good hours.

Its compounds agree in number and gender with the nouns they qualify, as *doscientos preciosos momentos*, two hundred precious moments; *trescientas horas perdidas*, three hundred hours lost.

When not employed to express rate, and when associated with a preposition, *ciento* sometimes becomes *centenar*, as *centenares de pulgas*, hundreds of fleas.

Mil always introduces the number in counting upward from 1000, as tens of hundreds are not used in Spanish, as *mil quinientos personas*, fifteen hundred persons.

The student of Spanish may like to recall that *mil* is often used instead of *muchos* (fem. *muchas*), *many*, etc., as:

mil gracias, a thousand thanks. *mil veces*, many times.
mil hombres, a host of men. *mil recuerdos*, kind regards.

Special Note: So that users of the Guidebook may not confuse (in Spanish) Cardinal Numbers with Ordinal Numbers (*números ordinales*), they are reminded that ordinals show the order of a series; as first, second, etc. Like adjectives, in Spanish they vary for gender and number. They are not often used beyond *décimo*, tenth, the cardinals supplanting them. Examples of the ordinals are: 1st, *primero, -a*; 2d. *segundo* (fem. *segunda*); 3d. *tercero, -a*; 4th. *cuarto, -a*; 5th. *quinto* (or *quinta*); 6th. *sexto* (*sexta*); 7th. *séptimo, -ma*; 8th. *octavo, -a*; 9th. *noveno, -a;* 10th. *décimo, décima*; 11th. *undécimo*; *-a*; 12th. *duodécimo.*

These differences, and much information of value to the American who wishes to learn good Spanish quickly and well, will be found in **Terry's Short Cut to Spanish.**

The Cuban Telegraph Lines (*líneas telegráficas*) are under government control, are patterned after the system in the U.S.A., connect Havana with all the important towns of the island, and provide a cheap, efficient and trustworthy service. Radiotelegraphy (*radiotelegrafía*) is growing in popularity but radiograms (*radiogramas*) cost considerably more than messages (*mensajes, despachos*) sent over the wire (*alhambre*). Messages may be written in Spanish or English, but because of its brevity and expressiveness Spanish will usually be found the most economical. The operators are as a rule intelligent and re-

liable. Offices throughout the island are usually in the same building with the post office. Messages of less than three words are not accepted. The minimum rate (*tasa mínima*) for any message is 20c. The cost (subject to change) of a ten-word message (*mensaje de diez palabras*) between offices anywhere within the limits of three provinces, is 20c., with a small extra charge (usually 2c.) for each additional word. Within the confines of 4 provinces, 30c. and 3c. Within five provinces, 40c. and 4c. Six provinces, 50c. and 5c. CABLEGRAMS (*cablegramas*) are accepted by the Western Union Telegraph Co., main office, Calle Obispo 49, for all parts of the world. The chief cable stations (*estaciones del cable*) are Havana, Cienfuegos, and Santiago.

Weights and Measures (*pesas y medidas*). The Metric System (*sistema métrica*) prevails in Cuba, but Amer. weights and measures are understood and in many places are used. In department and dry-goods stores goods are sold by the Spanish *vara* (yard, 2.78 ft.) and by the meter (*metro*, 39.37 inches, or nearly 3 ft., $3\frac{3}{8}$ in.). This is divided into the decimeter or *decímetro* (1/10 of a meter), centimeter or *centímetro* (1/100) and millimeter, or *milímetro* (1/1000). For practical purposes an Amer. inch (*pulgada*) is 2.54 *centímetros*, and a foot (*pié*) 30.48. A yard (*yarda*) is 91.44. An approximate method for converting meters into inches is to multiply by 40; to convert inches into meters divide by 40. By extension of the meter

DISTANCES are measured by kilometers, or *kilómetros*, 1 of which is 0.621, or nearly $\frac{5}{8}$ of a mile (*milla*). A hectometer, *hectómetro*, is 109.4 yards (*yardas*). A decameter, *decámetro*, 0.497 chain, or 1.988 rods. An approx. rule for converting kilómetros into miles is to divide by 8 and multiply by 5; to convert miles into kiloms., multiply by 8 and divide by 5. A league (*legua*) is 5000 *varas*, or 4.19 kiloms. or 2.60 miles. A marine legua is $6.662\frac{2}{3}$ varas.

TABLE OF KILOMÈTRES AND MILES (*Tabla de kilómetros y millas*)

1	Kilomètre	0.62	mile	20	Kilomètres	12.43	miles
2	"	1.24	"	30	"	18.64	"
3	"	1.86	"	40	"	24.86	"
4	"	2.49	"	50	"	31.07	"
5	"	3.11	"	60	"	37.28	"
6	"	3.73	"	70	"	43.50	"
7	"	4.35	"	80	"	49.71	"
8	"	4.97	"	90	"	55.92	"
9	"	5.59	"	100	"	62.14	"
10	"	6.21	"				

COMMERCIAL WEIGHTS are expressed in kilograms, or *kilógramos*, 1 kilo. being 2 lbs. (*libras*), 3 ounces (*onzas*) and $4\frac{3}{8}$ drams (*dramas*) avoirdupois. A hectogram (*hectógramo*) is 3 oz. $8\frac{3}{8}$ drams. A decagram (*decagramo*) is 154.32 grains (*granos*) troy. A gram (*gramo*) 15.43 grains. A decigram (*decigramo*) 1.5432 grains. A centigram (*centigramo*), 0.15432 grain. A

milligram (*miligramo*) 0.015432 grain. An approx. rule for converting kilograms into lbs. is to divide by 4536; to convert lbs. into kilos. multiply by 22046. The (Moorish) *arroba* of 25 lbs.; the *quintal*, or hundredweight; the *carga* of 12 *arrobas* (300 Sp. *libras*, or 139 kilos., or 304 U.S. lbs.) are also used. Likewise the ton (*tonelada*), and the *fanega* (a grain measure equal to 1.60 bushels). — A dozen is *una docena;* a gross, *una gruesa;* a score, *veintena.*

Liquid Measure. Liquids (*líquidos*) like milk, gasoline, etc. are sold by the liter (*litro*) of 1 quart (*cuarto de galón*) ½ gill. A decaliter (*decalitro*) is 2 gallons (*galónes*), 2 quarts, 1 pint (*pinta, cuartillo*) and ½ gill. A hectoliter (*hectolitro*) is 26, 4 U.S. gallons.

Land or Agragian Measures usually are expressed in *caballerías* (1 equaling about 33⅓ acres); in *kilómetros;* in *fanegas* (about 1.60 acres), and in *hectares* of approx. 10.000 square meters, or 2.471 acres (*acres*).

TABLE OF CUBIC MEASURE (*cúbico*)

	Cubic meter	Cubic yard
1 cubic vara	0.588480	0.769734
1 " pié (foot)	0.021795	0.769484
1 " palmo (palm)	0.009195	0.324634

TABLE OF DRY MEASURE (*para áridos*)

		Liters (litros)	Bushels
1 carga	2 fanegas	181.629775	5.154357
1 fanega	12 almudes	90.814888	2.577178
			Pecks
1 almud	4 cuartillos	7.567907	0.859109
			Dry quarts
1 cuartillo		1.891977	1.718122

TABLE OF PRECIOUS METAL WEIGHTS (*metales preciosos*)

		Kilogrammes	Ounces avoir
1 marco	8 onzas (ounces)	0.230123	8.1184
1 onza	8 ochavas (eights)	0.028765	1.0148
1 ochava	6 tominos (⅛ of a drachm)	0.003596	0.12685
			Grains
1 tomin	12 granos (grains)	0.000599	9.25920
1 grano		0.0000499	0.77160

Direction (*dirección*), course (windward, leeward, etc.) is referred to at page 112.

Note: The Standard Meter, the fundamental unit of length of the French Metrical System, as adopted by the Standards Department of London and by other nations, is defined as the ten millionth part of the earth's meridian quadrant, and as the length at the melting-point of ice, between two lines drawn on a bar of platiniridium kept at the International Bureau of Weights and Measures in France.

VII. Theaters. Movies. Music. Dances. Jai Alai. Baseball. Golf. Cockfights. Horse-Races. Card-Playing. Lotteries. Holidays. Carnival.

Theaters (*teátros*) are features of most Cuban cities and of many towns. The people have an intense love of music and the drama, and possess a strong serio-comic sense. While operas (*óperas*), comedies (*comédias*), dramas (*dramas*) and melodramas appeal strongly to the better classes, the commoner likes the broad Spanish *sainete* (farce), the lively *zarzuela* (a comic or dramatic composition analogous to a vaudeville act), and vaudeville (*vodevil*). The "silent drama of the silver screen" appeals to all classes. Grand-opera companies frequently visit the capital, and some of the most celebrated actors and singers of the world have appeared before appreciative Havana audiences (*audiencias*).

Cubans have become so American in their tastes that the real life and manners of the people are not reflected on the stage. The fascinating plays that depicted life during the long Colonial régime have been relegated to an undeserved oblivion. Certain of the theaters still present intriguing Spanish *zarzuelas* and the amusing, satirical *sainetes* dear to the Spanish heart. To understand their subtle suggestiveness one must know Spanish well, hence most of their innuendos pass over the average tourist's head and leave only pleasant recollections of skilful acting and delightful Spanish color. In certain of these theaters (see the newspapers for advertisements), one finds one's self in a distinctively Castilian atmosphere where typical Asturian, Galician, and Andalusian songs are sung to the accompaniment of a guitar (*guitarra*), *gaita* (Sp. bagpipe), or to the spirit-stirring click of the castanet (*castañuela*). Here also one may enjoy various regional dances; the picturesque *fandango*, the seductive *habanera*, or the incomparable *bolero* or *seguidilla* executed with the faultless grace and symmetry characteristic of a finished Sevillan *maja* (fem. gallant). No less interesting to the northerner is the audience itself, particularly the feminine portion when clad in brilliant *mantones de Manila* (embroidered shawls), seductive *mantillas*, and graceful Sp. costumes. There is an almost constant rustle of silk, telegraphic working of black eyes and extraordinarily mobile countenances, the manœuvring of beautiful fans which tell love secrets to those on the watch for them, and little studied motions and soundless but meaningful *cosas de España*. As a race the Spanish are a songful people with good voices, whence the remark (by Cervantes) referring to the Spanish women: *cuando cantan encantan* (when they chant they enchant).

It was from Spain that Europe (and later America) copied the arrangement of the modern theater. There the first playhouses were covered courtyards after the classical fashion set by Thespis, the reputed founder (in the 6th cent. B.C.) of tragedy. The patio became the pit in Europe

and the parquet or orchestra in America. In accordance with the Muzarabic idea of the separation of the sexes, the women in Spain were not admitted to the patio; they had a place reserved for them into which no males were allowed to enter. This was called the *cazuela* (stewpan), *la olla* (pipkin), *la jaula de las mujeres* (women's cage), and *la gallinera* (the henroost or coop). In the original theater the rich sat at the windows of the houses round the court, and as almost all such windows in Spain were defended by iron grills or bars, it was thus the French took their term *loge grillée* for a private box. Around the house which succeeded the open patio ran a gallery which was called *la tertulia* because it was customarily occupied by the erudite who at that period had the fashion of quoting Tertullian (Quintus Septimius Florens Tertullianus, a celebrated ecclesiastical writer, one of the fathers of the Latin Church, born at Carthage about 150 A.D. and died about 230). Later a row of small rooms or boxes with protecting balconies and called by the Italian term *palcos*, was added, and then other seats known as *platea*, from the Latin platĕa, meaning patio. The railed-off stalls, known in America as orchestra stalls, became the Spanish *lunetas* or *butacas* (from *luna*, moon, because of its crescent shape), and with most of the aforementioned terms are still used in connection with the Spanish theater. The original custom of dressing in deep black and wearing a mantilla, as if going to church, still prevails among the ultra-conservatives in Cuba (as well as in Spain).

The largest Cuban theaters are constructed in the Spanish style as exemplified in the TEÁTRO NACIONAL at Havana (see Index). Fronting the stage (*escenario*) is the roomy orchestra (*orquestra*) or auditorium (*auditorio*), with 22 rows of seats (*asientos*) in the center (*el centro*) and 15 on each side of the aisle (*pasillo, pasadizo*). Rising at each side of the stage are twin tiers of *grillés* (boxes): from these and extending quite around the *platea*, or pit, or orchestra, or parquet, runs another line called *palcos*, each with 6 or more chairs. Above them, in a way corresponding to the 1st balcony in an Amer. theater, are superimposed tiers of railed-off seats referred to in some places as *plateas* and in others as *palcos del primero* (1st) and *segundo* (2d) *piso* (floor). Above these run shallow tiers of family circle seats called *tertulia*. Above the upper one, quite near the ceiling, is the gallery (*galería*) or *cazuela*, or *paraíso* (paradise), or *gallinera;* the familiar peanut-heaven of the Amer. playhouse.

The front seats in the palcos, tertulia, etc., are *delanteras*. The seats in the orchestra are usually called (interchangeably) *luneta* or *butaca*, albeit in some theaters *luneta* refers to seats near the stage (*tablado* — the boards) and are higher in price than the *butacas*. In some playhouses the seats behind the *butacas* are called *asientos de anfiteátro*. The *grillés* and *palcos* sometimes are hired for the entire theatrical season (*para la temporada*), and thus are *de abono*. If only for a performance it is *por función*, or *fuera de abono*. Reserved seats are *asientos de preferencia;* general admission (*entrada general*) seats are *asientos generales* or *graderías*. Prices of admission (*precios de entrada*) are customarily about those of Amer. theaters. In the larger theaters the performance (*función*) generally begins at 9 or 9.30 P.M. and lasts till midnight. Matinées (*funciones de la tarde*) are popular. In the smaller *teátros* the plays and the audience change several times during the afternoon or evening,

each *función*, or *tanda* (turn, or skit) lasting usually about 1 hour. In buying tickets learn if the price (*precio*) is for a *tanda* or the entire performance.

Moving Picture Theaters (*cines, cinematógrafos*) abound and are increasingly popular. The *cinedrama*, or *foto drama*, appeals strongly to certain classes; others prefer *cintas cómicas* (funny films) or *creaciones humorísticos*. American films (*películas*) lead, and are followed by German and Spanish. When a film points a moral directly at femininity, the handbill (*anuncio* or *cartel*) may advise that men are excluded, that the show is for women only (*para las damas solamente*), and that ladies who do not wish to buy tickets in person can write for them and use a *pseudónimo* (psuedonym). Certain of the cheaper houses improve intermissions (*descanso*) by advertising on the curtain restorers of sexual vitality, store teeth, cures for baldness, and palliatives for ailments not usually referred to in public in the U.S.

In Havana and other cities there are theaters for men only (*para hombres solamente*), albeit women are admitted. The play usually is a decomposed farce with an appeal to lewdness. Cheap actors, globular females with violent complexions and belladonna eyes with nictitating tendencies, portray unsavory parts to understand which one must possess a good knowledge of Spanish euphemism and *doble sentido*. Usually there is a lot of vulgar pantomime and obscene suggestion. Only the prurient would be attracted. In attending these places the stranger has the choice of being caught in a police raid, in having his pocket picked, or acquiring an entomological congress in which *pulex irritans* and *Phthirius pubic* are inconspicuous but hungry elements. The performances violate all the proprieties, and function only because they keep narrowly within the law. The police keep a vigilant eye on them, and respectable Cubans frown on them. Their most salient characteristics are moral obliquity and prehistoric and ultra-continental smells.

The following *vocabulario* may be of use to playgoers:
Act, *acto*. Actor, *actor*. Actress, *actriz*. Artist, *artista*.
Barytone, *barítono*. Bass, *bajo*. Circus, *circo*. Clown, *patán, payaso*.
Comedian, *comediante* (fem. *comedianta*) or *cómico* (fem. *cómica*). Contralto, *contralto*.
Debut, *estreno*. Dramatic, *dramática*. First (*primera*), Second (*segundo*) part (*parte*).
Last, *último*. Locality, *localidad*. Magician, *mago*. Minstrel, *trovador*. Reel, *rollo*.
Repertory, *repertorio*. Row, *fila*. Singer, *cantor* (fem. *cantarina*). Song, *canción*.
Soprano, *tiple*. Star, *estrella*. Tragedy, *tragedia*. Tragedian, *trágico*. Tragedienne, *trágica*.
Variety, *variedad*. Vaudeville, *vodevil*, or *función de variedades*.

Music (*la música*) is a highly developed Cuban characteristic, and is loved by all classes. Much of the Cuban music, both instrumental and vocal, is original, strangely rythmical,

and as typical and characteristic as it is difficult of interpretation. During the Colonial period official permission was necessary before a reunion of any kind could be held, yet musical societies like the famous *Filarmónica*, the *Santa Cecilia*, *El Liceo*, the *Habanera* and others were founded, and brilliant lyrical gatherings were held for the discussion, interpretation, and teaching of the best music of the world. To-day every city of importance has its *conservatorio*, *instituto*, *académia*, or *escuela* for the teaching of fine music, while inscribed on their scrolls of fame are such names as Bousquet, White, Desvernine, Arizti, Espadero, Albertini, Brindis, Cervantes, Jiménez and other Cuban artists of the latter half of the last century. Many living Cubans are extraordinarily skilful musicians (*músicos*), and the art is undergoing rapid development.

If any instrument (*instrumento*) could be called national, it is perhaps the guitar (*la guitarra*), just as it is in Spain, where originally it was adapted from its rude monochord Arabian ancestor the *quitar*. In Cuba its lute-like effect is sometimes altered by transposing the six strings (or *encolgadura*) or *cuerdas;* number 1 being placed alongside No. 4, 2 with 5, and 3 with 6 (the bass, or *bordón*). The effect is plaintive and beautiful. A curious *tempo* is frequently produced by employing two *tempos*, 3–4 and 2–4 at the same time. The *tempo* of certain of the *música típica* is difficult for Americans to reproduce. The *gaïta*, a sort of Galician bagpipe similar in form and tone to the Scotch pipe, is almost as popular as the guitar; likewise a small Spanish guitar called *requinto* (clarinet) in some quarters, and in others *guitarillo*. The violin (*violín*), the *mandolina*, and all the stringed and other band instruments used in the U.S. and Europe aid the Cuban to express his inherent passion for music.

Foreign music-lovers often are interested in the crude instruments employed by the descendants of the early African slaves, and in the odd syncopation produced by some of them. Certain of their bizarre wind instruments produce plaintive music like that of the Indian sackbut. The reverberating drum, or *tambor*, is perhaps their favorite instrument. Of this there are many varieties. Some are made of kegs or logs over the ends of which green goatskins have been stretched then allowed to dry and shrink. Others are of cocoanut shells, still others of gourds (*güiros*) ornamented with bright brass tacks disposed in various patterns and aided by geometrical designs in colors. Often in the rural districts one hears the monotonous tom-tomming that proclaims an African cabin and perhaps a *guateje* or a locally popular *changüi* (a not too refined peasant dance). The *marimba* (an African instrument) is popular with those who can afford one. To produce musical sounds the African will sometimes rub two sticks together, draw a hoe across a plank; get the dried jawbone of a mule and rasp wood

or metal across the teeth to hear them rattle; use a *matraca*, a sort of nutmeg-grater, pots, kettles, frying-pans or any other thing that will produce a discordant sound. — The word *chambelona*, which the tourist will often hear associated with Cuban music is a Santa Clara provincialism applied (in the Camajuaní district) to a small band of musicians which in the Havana region is often referred to as *charanga*.

The Dance (*la danza*) is a Spanish inheritance which expresses itself at all times. The *baile nacional* of Cuba is the *danzón*, a typical slow dance marked by grace, rhythm and stateliness, of which it has been said: *puede sentirse pero no describirse* (one can feel it but can't describe it). The *contradanza*, or quadrille or cotillion; the waltz (*vals*) and all the American dances from the foxtrot to the Charleston, are nationally popular. Among the regional dances one may see the *fandango*, *bolero*, the *comparsas* (a sort of quadrille), the slow, hugging (*pegado*), rhythmical *habanera*, and that unchanged pastime of antiquity, the *zapateo*, a Cuban adaptation of the African tango and the Basque five-eight time dance — in which a man and a woman try to dance each other out. By the *africanos* it is often called *bembé*, and usually they dance or shuffle it to the music of a *timbal*, a *güiro*, or some similar instrument. The *danza criolla*, a warm, piquant and voluptuous derivation of the contradanza has an irresistible attraction for youths and maidens among the *guájiros*. — To dance is *bailar;* a dance is *un baile*. An authority on Cuban music and musical instruments is *Miss Annette Helene Hill*, of Trenton, N.J. who has passed much time in rural Cuba studying the local customs. Likewise *Doctor Juan Alcalde*, an erudite author and lawyer of Camagüey, Cuba. Cuban music is treated at length in certain of his books, notably *Nena*, and *Un mes Vacaciones*.

Jai Alai, the *Juego de Pelota* or fives-court or national ball-game (*euscara*) of the Basques; a Spanish pastime said by some to be the *tlaihiyotentli* of the Aztecs and to have been introduced into Spain by *Hernan Cortés*, is something like an indoor tennis and has perhaps its nearest analogue in the *jeu de paume* of the French, and the *pallone* of the Italians. Pelota, the prototype of racquets and fives, is a profession in itself, and the marvellously adroit players, usually Basques or Navarrese, are professionals noted for their endurance, agility and skill.

The Game (*juego*) is played in large halls called *frontones* (from the wall, *frontón*, or *frontis* against which the ball is launched). At right angles is another wall (*pared*) both surfaced with cement, about 40 ft. high, and at intervals of 13 ft. marked into squares (*cuadros*). The total length is between 208 and 234 ft. With the smooth floor (*piso*, *cancha*) they form a parallelogram beyond which is a strip called *contra-cancha*, then the seats or *localidades* for spectators. — The función or performance usually comprises two games with a score of 30

and 35 respectively (*partidos a 35 tantos*), and of two *quinielas* of 6 *tantos* — two short games in which one couple among 6 players wins. Bets (*apuestos*) are made at a betting-stand like that of a race course. The best seats are at some distance from the *cancha*, where one may not be hit by the ball. Handbills and newspapers announce the performances. Admission prices are about those of a theater.

The Players (*pelotaris*) are arranged in pairs, one couple blue, *los azules*, the other red, *los colorados*. Each has on his right hand a long, narrow *cesta* of woven basketwork from which the ball is cast and in which it is caught. This ball (*pelota*), a compound of rubber, thread and leather weighing about 4 oz. is similar to a tennis ball. Failure to catch it in the cestus on the rebound scores in favor of the adversary. The 2 players nearest the frontis are *delanteros;* the two in the rear *zagueros*. The serve, *el saque*, if a good one, is *limpio;* if bad, *sucio*. The volleys, *boteas*, and the rebounds, *botes*, are of various kinds and terms.

Baseball (*beisbal*) contests (in which the Cubans excel) are as popular as they are in the U.S., whence visiting teams often come down and wage friendly but earnest battles for the island supremacy. A mixture of Spanish and American terms is used in the play; thus a pitcher may be either this or a *lanzador*, or *botador*. The verb *pichear* has been coined to express his action. Since *cuenta* (score) does not exactly apply to the official score, *el escor oficial* has replaced it for the occasion. First base is *primera base;* a run, *carrera;* bleachers, *el sol* (as in the bull ring). South-paw, *zurdo* (left-handed). Ball, *pelota*. Bat, *palo*. League, *liga*. Champion, *campeón*. To catch, *coger;* catcher, *cogedor* (or *parador*). Player, *jugador*. To play, *jugar*.

Golf Links exist in many places, the finest being those that stretch away in tropical beauty from the beautiful Country Club (which see) in Havana (Marianao).

Cock Fights (*pelea de gallos*) are not countenanced by the best people. Americans will find little to attract them in this senseless and cruel pastime, which usually appeals to, and is indulged in, by the *guájiros*. In the provincial districts gamecocks (*gallos*) are the prized possessions of many local sports, who carry them from place to place in long bags, and oftentimes lose both roosters and money by pitting them against competitors. Impromptu *peleas* or *lidias* (fights) are daily occurrences in some of the interior towns. When sharp *navajas* or *cuchillos* (knives, gaffs) are fitted to the spurs (*espolones*) of the belligerents, blood flows, feathers fly, and gallinaceous lives are lost. — **Bull Fights** were abolished by Major General Brooke in Jan., 1899.

Horse-Races (*carreras de caballos*) are held during the winter season (usually for 100 days beginning about Dec. 1st)

at the beautiful Oriental Park (*parque oriental*) at Marianao (Havana), and upward of a thousand thoroughbred horses from the Kentucky and other circuits are brought down from the U.S. to participate in the courses. The setting is one of the most attractive in Latin America. Usually the weather is perfect, the sunshine faultless, and the blue sky adorable. A myriad palms, bright flowers, and gay colors, add grace and charm to the spot, whence magnificent and far-reaching tropical views are obtainable. Many lovely women and handsomely dressed men are seen among the thousands (12,000 to 15,000 on a perfect racing day) of natives and tourists who usually throng the grounds. The attractive **Havana-American Jockey Club** adjoins the grand-stand and from its shaded verandas one may dine, watch the horses and enjoy one of the most alluring panoramas in sub-tropical America. The races (usually 6–7 in an afternoon) begin at 2.30 P.M. The betting system is a modification of the popular Pari-Mutual wherein there are no tricks and the better is given an even chance of winning. The course or track (*la pista*) is one mile long.

Card-Playing (*juego de naipes*) is as popular in Cuba as it is in the U.S., both Amer. cards and games being used. Spanish Monte, a game of chance noted for the rapidity with which it can ease the player (*jugador*) of his money, is the *predilecto* of the proletariat. Considerable card-sense coupled with unusual skill and a quick decision are required to beat it. The players bet on certain cards of a layout and win or lose according as others drawn from the pack (*baraja*) do or do not match with these. **Three-card monte,** a gambling game of Mex. origin, should be avoided. The three cards, one of which usually is a court card, by skilful manipulation are so thrown on the table, face down, as to deceive the eye of the one who bets on the position of one of the cards, usually the court card. — **Whist** and similar games are called by the Amer. names. **Checkers** is *juego de damas;* the board, *tablero de damas.* **Chess,** *ajedrez;* chess-board, *tablero de ajedrez;* chess-man, *pieza de ajedrez.*

Spaniards use the **Spanish cards,** 48 of which comprise a pack and the suits of which have a political signification: the cups (*copas*) or *chalices* are symbols of the church; the swords (*espadas*) of the nobility; the golds (*oros*) of commerce; and the clubs (*bastos*) of agriculture — the four arms or estates which composed the Spanish people. Each of the 4 suits comprises the ace (*as*), king (*rey*), knight (*caballero*), knave (*sota*), 9 (*nueve*), 8 (*ocho*), 7 (*siete*), 6 (*seis*), 5 (*cinco*), 4 (*cuatro*), 3 (*tres*) and deuce (*dos*). — A card sharp is *fullero;* gambler, *tahur;* to play, *jugar;* trump, *triunfo;* prize, *premio;* hand, *mano;* chip, counter, marker, *ficha.*

Lotteries (*loterías*). Because of the circulation of this guide-book in the United States, where lotteries are discountenanced, detailed reference to them has been intentionally omitted.

Holidays (*días de fiesta*). Banks and business houses usually close on the more formal holidays, and the traveler may wish to consider these when forming his plans.

Jan. 1st. New Year, Año Nuevo.
Jan. 6th. Los Reyes Magos, the 3 kings. A sort of 2d Christmas for children, who receive toys and other gifts.
Jan. 28th. Nacimiento de (birth of) the patriot José Martí.
Feb. 22d. Opening of the Carnival Season (see below).
Feb. 24th. Anniversary of the Grito de Baire.
May 1st. Labor day (día de los obreros).
May 19th. Anniversary of the death of José Martí.
May 20th. Proclamation Day (of the Republic), and day on which a new president begins his administration. Inaugural festivals, etc.
Oct. 10th. Grito de (battle cry of) Yara.
Oct. 12th. Race Day; discovery of America by Columbus.
Nov. 16th. Día de San Cristóbal (St. Christopher), patron saint of Havana.
Dec. 7th. Anniversary of the death of General Antoñio Maceo (1896).
Dec. 25th. Christmas (navidad).

Minor Holidays:

Feb. 22d. Washington's Birthday. Dance at the American Club, etc.
May 25th. The Ascension (la ascensión). A church fiesta.
June 15th. Corpus Christi (día de córpus).
June 29th. St. Peter and St. Paul (San Pedro y San Pablo).
July 4th. American Declaration of Independence. Various functions.
July 14th. Anniversary of the Fall of the Bastille.
Nov. 1st. Todos Santos (All Saints' day).
Nov. 2d. Los Muertos (the dead).
Nov. 27th. Anniversary of the Students shot in 1871.
Nov. 25th. Thanksgiving Day. American Club dance in the evening, etc.
Nov. 30th. Saint Andrews's day. Scotch banquets, etc.
Dec. 8th. La Purísima (the Virgin).

The Carnival (*carnaval*, from *carne*, flesh, and *vale*, farewell), a brilliant season (beginning 3 days before Lent — *cuaresma* — and dating from the 2d century, when Bishop Telesphorus, of Rome, instituted a 40-days' fast as a rule of the church), is observed in Cuba with marked sumptuousness and amid great rejoicing. The season (which begins the Sunday before Ash Wednesday and continues for the 4 Sundays following) usually is inaugurated by a magnificent masked baile held in the *Teátro Nacional* and attended by the president of the republic and his suite, and about 5000 representatives of the wealth, beauty and intelligence of Cuba. Visitors can secure admission tickets from influential friends. During the season there are many balls, operas, concerts and other festivals (*verbenas*) in anticipation of the Lenten fasts. On a specified day there is a gorgeous pageant composed of gaily decorated floats which compete for valuable prizes, a crowned queen chosen for her beauty, and a host of masked men and women who pay homage to King Carnival, personified by the mocking *Momus*, and *Terpsichore*, patroness of the choral dance. The scene is one of southern gladness and color difficult to describe. At this time the Paseo de Martí is occupied by a surging multitude of happy people who move in a cloud of confetti, countless miles of tangled paper streamers, and a joyous abandonment to frivolity. The procession follows the Malecón Driveway to Vedado, then returns. Some of the automobile floats are striking.

VIII. Flora and Fauna. Palms. Fruits. Birds. Fishes. Reef-Fishing. Land Mammals. Reptilia. Insects. Bee Culture.

The Cuban Flora and Fauna cover a wide range and are of fascinating interest. Many of the trees, flowers, fishes, birds, insects and whatnot bear aboriginal names which sometimes have no English equivalents. To list these in detail would serve only to puzzle and tire the reader. The naturalist finds certain sections of the island a paradise, as does also the ichthyologist, the conchologist, the entomologist and the ornothologist. Forests (*selvas*, *bosques*) still cover many thousands of acres, despite the millions of other acres that have been cleared for sugar culture, and their luxuriant tropical beauty enthralls the beholder. The trees (*árboles*) often are remarkable for their size, the fine quality of their wood, and for their delicious fruits and brilliant flowers. The majestic pine of the cold North and the graceful palm of the lush tropics meet and mingle in this borderland between the temperate and the torrid zones; Pinar del Río (pine-grove by the river) prov. and the Isle of Pines both taking their names from the pines which are so unusual at sea level in southern latitudes.

The giant of the Cuban forest is the beautiful Seiba (or ceiba — a Haitian word — *Bombax Seiba*) or silk-cotton tree (so-called because its seeds are invested with a silky floss): the sacred tree of the West Indian negro (who believes the Virgin took refuge in it when pursued by her enemies); the temple of Jumbi (the home of Obeah) and to fell which is thought by the blacks to be impious. Even to wound the bark is an invitation to a ghostly reprisal. In the earlier, darker days a man had to be well dosed with rum before he could acquire the courage to defy the devil by cutting down a Seiba (see Index). It occupies an important place in Spanish history, since it was beneath a big Seiba that the first mass was said (on the site now occupied by the Templete) at Havana; and it was to a limb of a big Mex. Seiba that Cortés hanged *Cuauhtemotzin*, Montezuma's unfortunate successor, Feb. 28, 1524.

The Seiba flourishes everywhere in Cuba, and its great umbrella-shaped bulk is one of the most conspicuous objects in the country landscape. The huge swollen trunk, heavily buttressed near the ground, ofttimes imparts the impression of being afflicted with elephantiasis. Fifty or more feet in the air massive boughs twisted into fantastic shapes spring out from the ridgy gray bark, sometimes reaching 25 yards each way and supporting so many aerophytic and epiphytic growths that the branches are hidden by them. Stately trees 100–150 ft. in height often stand in the midst of cane fields or along the highways. Parasites (*curejé*) of many kinds are partial to the Seibas, particularly to the old ones (which sometimes are liter-

ally smothered in them), whence the often heard (local) dictum: *Palo viejo curujé* (old wood, parasite covered), meaning that as a person grows old ailments supervene. — *Sciba pentandra* produces the silky down called kapok (Malay *kapoq*) used for stuffing pillows, cushions and whatnot.

Among the myriad minor trees are 40 or more which produce choice cabinet woods such as mahogany (*caoba*), ebony (*ébano*), lignum-vitae (*guayacán*), rosewood (*palisandro*), logwood (*palo de tinte*), and whatnot. Certain woods like the *sabicú caguairán, júcaro,* and *jiquí* (all aboriginal names) are practically imperishable, and are so hard that they have to be drilled before spikes can be inserted in them. Telephone poles are made of *jiquí* wood, which is so hard that lineman can't sink their climbing spurs into it and have to climb the poles with ladders. It is related that *jiquí* posts driven into the ground by the conquistadores in 1514 are still sound. The wood of the *ácana, dagame, majagua, manají, guara, guamá, guairaje, jocuma, maboa, yaya* (all native names) is notable; likewise that of the *quiebra-hacha* (break-axe), *espuela de caballero, mangle, arabo, fustic, cedro* and many others. Not a few of them produce oils, gums, resins, dyes, fruits, flowers and various medicinal products. Handsome (and serviceable) walking-sticks and other objects are made from certain of the fine woods, sometimes in beautiful inlaid combinations. The useful bamboo grows everywhere and in great profusion. The Spanish moss (*Tillandsia usneoides*) or vegetable-hair that adorns many of the giant trees is now commercially valuable. As noted above, many trees as well as flowers, birds, fruits, etc., bear aboriginal names. Some plants, like *malanga,* and *ñame* are African in name and origin, but Cubanized to meet requirements. Certain plants have odd and inexplicable names, as *rasca-barriga,* scratch-belly; *revienta-caballo,* burst-horse; *cagadilla de gallina,* chicken-dung, *volador,* thief, and the like.

The Flowers produced by a fertile soil, tropical heat, brilliant sunshine and a high humidity are of exceptional beauty. The approximately 6000 species (many of which are indigenous) include West Indian, Mexican, Central American and Floridian forms. Some of them are mentioned in various places in the guidebook. Many of the forest trees are literally smothered in gorgeous crimson, yellow, purple, mauve, white and varitinted flowers, while the striking magenta Bougainvillæ, Chinese hibiscus and a veritable host of flaming beauties idealize the houses and adorn the parks, plazas and byways. Ferns, creepers, orchids and a myriad bizarre forms delight the eye in the wooded sections of the island. The lovely crimson flowers of the flamboyant tree (see Index), the showy orange and scarlet blooms of Poinciana regia, and the pinkish blooms of the coralillo beautify miles of the Cuban highways. In the city gardens, particularly those of Havana, a wealth of yellow

and pink roses introduced in the last century by French floriculturists and called by the generic name *radiante* (radiant) bloom in unbelievable profusion throughout the year. The student interested in Cuban botany may like to consult the works of the erudite *Juan Tomás Roig; Eric Ekman; Hermano León* (of the La Salle Academy at Vedado, Havana), and *Dr. Juan Gundlach.*

The Palms (*las palmas* — so called from the resemblance of the leaves of the palm-tree to the outspread hand) of Cuba are numerous, useful, and beautiful. Of all the 1100 species (classed in 150 genera and 8 tribes) of palm-trees in the world, few excel in airy grace, beauty and utility the *palma real*, Cuba's most typical tree and 1 of the 30 species which exist on the island. This wild botanical glory is as symbolical of the country as the stately cryptomeria is of Japan, the eucalyptus of California, the giant cypress of the Valley of Mexico, and the elm of New England. Though believed to be indigenous to Cuba it is now scattered over the world, and in Spanish America is found as far north as Florida.

To one familiar with Cuba the Royal Palm (*Roystonea regia*) becomes as closely associated with it as Fujiyama does with Japan and Popocatepetl the Vale of Anáhuac. One can scarcely imagine a Cuban landscape without these proud, self-conscious-looking trees, and they impart an elusive charm difficult to analyze. In Havana province the rich limestone soil aids it to attain its finest development and here it presents the very acme of arboreal stateliness and grace. With an inherent sense of artistry the Cubans plant them along the highway and byways of the island, and usually they advertise their presence as the omnipresent *torii* proclaims the nearness of a Shintō shrine. Left to themselves the trees usually indicate the best patches of soil. Stately lines of them often lead from the highway to the hospitable door of some planter's dwelling, to the placid banks of some murmuring stream threading its way across meadows to the sea, or isolated or in groups, stand tall, straight and haughty along the edge or in the center of broad pasture lands. Occasionally one sees a majestic patriarch on the summit of a distant mountain rearing its plumed crest against the sky and looking down with scornful grace at its fellows in the lowlands. The adorable Cuban valleys ofttimes are choked with them, their fairy-like plumes waving languorously in the tropical air and imparting a grateful shade from the enthusiastic rays of a burning sun.

The Palma Real is to the casual eye a tall (sometimes 80–100 ft.) strikingly symmetrical tree usually as straight as a mast but occasionally having a slight swelling at the base and near the middle of the cylindrical, barkless trunk. The upper portion of this is a fresh shining green, the rest a whitish brown. The color line marks the union and extension of its pedicles.

This slender (1–2 ft. in diameter), comely, fibrous *tronco*, which looks as if turned out by a lathe, contains a cool milky pith much liked by animals, and a hard, dense shell (2 in. or more thick) capable of a high polish and often made into panels, canes, and various knicknacks. The *carpintero* (carpenter) bird is the only one that can make holes (pockets — *casimbas*) in the hard surface, and when it has done this, bees and parrakeets use them for dwelling places. Despite the great height of this commonest of the Cuban trees its many roots (like those of an asparagus plant) are no larger than one's finger. Unlike other trees the age of the royal palm is determined not by its girth but by its height. The rings which encircle the trunk are said to form one each year, but as they vary from 1/2 to 2 inches apart, this is doubtful.

Because every part of the tree is useful to man, and because to the Cubans it gives shade, wood, medicine and food, it is called the Blessed Tree (*el árbol bendito*). It is to the *guájiro* what the bamboo is to the East Indian, a never-failing source of supplies of many kinds. Because the palm is so elastic that when pressed to earth it will rise and recover its exact position, it has been adopted as an emblem of victory. The Jews carried palm-branches on festal occasions, and the Roman Catholic and Greek churches have preserved this usage in celebrating the entry of Christ into Jerusalem. The palm leaf is a symbol of victory and triumph, and Palm Sunday is a notable biblical festival.

The trunk of the palm terminates in a crowning cluster or panache of 20 or 22 pinnately divided leaves (*pencas*) which shoot upward and bend only near their points — thus imparting an unusual grace to the tuft. From the center rises a pineapple-shaped spear-head or bud (*botón, cogollo, palmito*) eaten in *en salada* and preserves, and to the Cuban what the bamboo-shoot is to the Japanese. It not only resembles the tip of a lightning rod, but it serves as such; no Cuban tree being more often struck by lightning. Embracing the trunk at the root of the *penca*, and holding it in place until it withers and falls, is a semi-circular, exfoliated, pliable, leathery, parchment-like strip of bark called the *yagua* (believed to be the aboriginal name for the tree), about 5 ft. long and serving a host of purposes — for making boards, wrappers, twine, receptacles and whatnot. At the base of these *yaguas* (one of which forms each month), at the point where the green band begins, there grows out (5 or 6 each year) a green point which develops into a sheath like that of a skyrocket and from which, throughout the year, appear bunches (*racimos*) of tiny, creamy white buds that later open out into delicate white flowers. They contain a nectar beloved of the bees, which they in turn convert into a delicious, heavy-bodied, fragrant, amber-tinted honey. From these flowers ultimately come bunches (weighing from 25 to

75 lbs. each) of small nut-like seeds called *palmiche*, eagerly devoured by swine and regarded on the haciendas as a valuable commodity. Certain poor people use the seeds in lieu of coffee. The little palms which spring from those sprayed upon the ground are called *palmas-criollas*. Later they form palm groves (*palmares*). The man who climbs the palm to cut its leaves or bud is a *desmochador* (lopper, cutter). Also *trepador* (climber) *de palmas*. The familiar expression, *irse a cortar yaguas*, signifies to become mortified over trifles.

Guano, an indigenous generic name for all the palms excepting the Palma Real, Coco, Corojo and Dátil (date) is applied to many of the Cuban *palmas*, though sometimes limited to the tall, slender Guano Blanco (white) which flowers in April and May, produces nuts liked by animals, and leaves used for thatching houses, etc. The Guano Prieto (dark) grows in the mountains and along the coast. Guano Espinoso (thorny) thrives everywhere, fruits in July, and is used for various purposes.

The Cabbage Palm (also called *guano*) so named because its tender growing leaf-buds are eaten as vegetables, is a species of *Roystonea oleracea*, is lofty, graceful, straight-stemmed, and with a cylindrical trunk usually covered with a whitish-gray fungus. It grows all over Cuba and is scarcely ever out of sight in the country districts. It begins life by sticking a palm-leaf fan in embryo above ground as if testing the atmospheric conditions. Finding them satisfactory this grows quickly into a round clump at the top of a straight slim trunk that later develops into a handsome and graceful tuft containing a score or more leaves which, dried and edged, produce the palm-leaf fan (*abanico*) of commerce.

The Bottle Palm, or palma barrigona (*Colopotrinax Wrightii*), the most striking figure in the palmate group, has a spindling trunk with swellings now at the base, in the middle, or at the top, and an unwieldy head. A grotesque and bulbous variant of the fastidiously beautiful *palma real*, it is more like a freak than a definite species. The stems of some of them look as if they had been run through a crimping machine; others are as devoid of grace as a crook-neck squash. They grow best in sandy soil, flower in March, produce seeds avidly eaten by pigs, and a wood that is made into canoes, bee-hives and whatnot.

The Corojo or Coroso Palm (*Cocos crispa*), one of the most common of the island trees, grows to a height of 25–30 ft., resembles a miniature royal palm, and is notable for its trunk, which swells toward the top. It bristles all over with sharp, hard thorns, flowers in spring, and produces large pendent bunches of bullet-like (500 or more) nuts encased in a yellowish-green, fibrous husk. The round, black, irregularly grooved shell encloses a solid, sweet, white meat about the size of a

filbert and similar in flavor to that of the cocoanut. From the *pencas* a fine, strong, thread-like fiber is obtained. — *Thrinax Wendlandiana*, another fan-leaf palm or palmetto common all over the island, likewise produces fans when dried. Other palms are the *Manaca, Jata, Yuraguano, Yarey, Cocothrinax*, etc. A palm grove of guano palms is called *guanal*.

The Cocoanut Palm (*coco*, or *Cocos Nucifera*) sometimes referred to as Neptune's Tree because of its love for the seashore, grows all over Cuba and unites in a noteworthy degree the useful and the beautiful (*lo útil y lo agradable*). The traveler is scarcely ever out of sight of 'the slender coco's drooping crown of plumes,' for if a Cuban can avoid it he never cuts one down. They are most prominent along the shore where they 'whisper their endless secrets to each other as they toss their emerald fronds in the strong sea breeze.' The coco is said to be put to more uses than there are days in the year. Also that it is the only palm found in its wild state in both the Old and New World — perhaps due to the keeping quality of the nut, its capacity to float and be carried long distances by ocean currents, and its resistance to injury. Its original home is unknown. It was known to the ancients thousands of years ago, and now is scattered all over the tropical world — where it furnishes food, drink, clothing, thatch, rope and many other things. The etymology of the name is obscure, although it is conjectured to be from the old Spanish *coca*, a shell.

The slender, graceful, cylindrical **trunk**, usually of a uniform thickness of 2–3 ft. at the base and tapering to 12 inches at the (60 to 90 ft.) top, is rarely straight. Sometimes there is a right-angle bend in the middle, and it is marked along its extent by deep notches or rings, or scars left by the fallen leaves. Usually these are so rough that the trunk can be ascended by their aid. As it is barkless, it cannot be killed by ringing. Inside the trunk are numerous hollow reeds held together by a resinous pitch and serving as water conduits to convey moisture to the fruit and the feathery leaves (usually 17, and from 18 to 20 ft. long) which surmount it. Just beneath these gigantic plumes are suspended the nuts, in long bunches and of different ages and sizes — for like the royal palm the coco flowers and fruits in constant succession, throughout almost the entire year.

The small white male and female flowers begin by breaking out along a branching spadix inclosed in a hard tough spathe or sheath. After the male blossoms fall the females bloom into tender fruit that resembles bunches of ivory beads. This fruit, along with all the foliage, comes from one bud, which, when cut out, makes a crisply sweet and delicious salad but kills the tree. A fine but strong fibrous mesh fixes the leaves firmly to the trunk, serving as a pliable brace which even a hurricane finds difficulty in detaching. When the leaves are young this mesh is of a fine silvery hue; when older it resembles brown

cotton cloth and is used for bags, crude garments, receptacles and whatnot.

The Nut (*nuez de coco*) turns a bright, lively green before yellowing at maturity, and grows in bunches of 12 to 20. Each has a single seed enclosed in a hard shell surrounded by a thick fibrous rind or husk called coir (Sp. *bonote*) that is made into matting, bags, brushes, cordage, etc. Before the smooth husk and inner shell have hardened the nut is said to be in milk. It then contains one or more pints of clear, sweetish, delicately acidulous and slightly laxative water (*agua de coco*) universally popular as a beverage. To obtain it the cap is cut off at the small end by a quick blow with a sharp knife. It is served in many places in Cuba, and few cantinas and restaurants but have a pile of green nuts at one end of the counter. The ripe nut is a subtriangular ovoid object 12 inches long by 6 broad, and contains a white, pleasant-tasting lining (about 1 in. thick) soft and gelatinous when young but forming a thick, close layer when ripe (copra when dried). From it comes the cocoanut oil of commerce, and the puddings, sweetmeats and a host of things gratifying to the palate. The milk (or water, or wine) is in the cavity formed by this layer and the shell.

Of the 3 eyes (*ojos*) at the end of the nut one is softer than its fellows. When the nut is about half ripe a small white lump (the ovule) like the stalk of a young mushroom, can be discerned amid the creamy mass. This ovule is always opposite the soft eye, and as the fallen nut lies on the ground exposed to heat, rain and dew, the lump develops into a baby finger which with unerring accuracy seeks the vulnerable exit. Once in the sunlight the now green finger curves upward while its fibrous nerves draw the life-principle from the albuminous cream inside the shell. (Certain native tribes hang the nuts in trees until this marvelous process of germination is under way.) When the bud begins to unfold green leaves, two other buds, beginning at the same point, pierce the other two eyes and, turning downward, enter the ground and take root. The dried cracked shell is soon discarded, the embryonic finger develops into a tree, and in 5 or 6 years bears nuts that reproduce their kind. It continues to bear during its life of 60 or more years. Flowers and nuts in every stage of development may be seen on the same tree, a year elapsing between the first blossom and the ripe nut. In Cuba the average yearly yield for a tree is 70 nuts. About 30 million nuts, of which 600,000 are exported, are produced. Some of the best nuts come from the Baracóa district, where trees mature in 4–5 years. A brandy of lethal potency and corrosive quality, like the *arack* of the East Indies, the *tuba* of the Philippines, and the *namu* of Polynesia, is distilled from the flower spathes and the fermenting sap. Like methyl alcohol its effects are as prompt and as precise as a sand-bag. An ugly person is often referred to as *un coco*.

The Cuban Fruits (*frutas*) are many and delicious. Travelers usually are surprised at their variety and high quality. Some of them are internationally celebrated for their excellence. Citrus fruits are so many and so varied that in some places they form forests. While certain of the fruits are naturalized, others are indigenous. The growth and habits of both can be studied to good advantage at **Jones's Jungle,** near Santa Fé, in the Isle of Pines (Rte. 1). The fruits of most interest to the tourists are described below.

The Alligator Pear (*Persea gratissima*) or Avocado, or Aguacate (Aztec, *ahuacatl* or *testículo*, so named for its shape and the vulgar belief that it increases the sexual vigor), is the Vegetable Marrow of the English, in whose navy in the early days it was known and served as Midshipman's butter. It is a valuable and nutritive fruit (the *Palto* and *Palta* of Perú and certain other Sp. Amer. countries) and because of the great demand for it it is carefully cultivated. **The tree** (of the *Lauraceæ*) is elm-like in proportions and grows all over Cuba. The luxuriant leaves are whitish-yellow; the whitish flowers (something like the passion flower) come in Spring, and the fruit in June (lasts till Oct., Nov.). A decoction from the shoots is used as an emmenagogue. When ripe the brownish-green (or red or purple) pyriform fruit will weigh 1–2 lbs. The oily, golden-yellow (green near the skin) pulp is about 1/2 in. thick, of a delicate consistency and turns black when too ripe. It surrounds a large, rough-skinned seed whose juice stains an indelible violet and is considered poisonous. The skin (*cáscara*) is thin and firm and is used as a vermifuge. When the pulp (which has a rich, nutty flavor) is made (with salt and pepper, or sugar, or lime-juice in Cuba; tomato and chile in Mex.) into a salad (*ensalada*) it is called (Aztec) *Guacamol*, or *Guacamole* (in Cuba sometimes *Aguacamol*).

The Banana, or *Plátano* or *Musa Sapientum*, one of the most valuable, prolific and widespread fruits, is almost as general as bread on the island, for scarcely a family but has its little *platanar* (grove) somewhere near the house. In certain regions the hillsides and waste lands are covered with the bright green, symmetrical plants — standing symbols of anti-famine and of the many savory and nutritious compounds made from the fruit. The bees become intoxicated on the honey sucked from its strange purple flowers; its large, satin-like leaves are put to various uses; when cut with a machete a stream of cool, diuretic water spurts from the stalk; and from the pulp of the ripe fruit an antidote for certain poisons is extracted. Banana essence, a mixture of amyl acetate and butyric ether, is an artificial compound largely used for flavoring jellies, ices and confectionery. It is said that one fifth of the human race are bananivorous.

The generic name *banana* is said to have come from Guinea.

The specific name *Sapientum* arose out of a misunderstanding of a passage in Pliny in which he described the Jack-fruit (a corruption of the Sanskrit *Tchackka*) and which Linnæus believed to be the plantain. The specific *Musa paradisaica* is derived from the old belief of Oriental Christians (entertained also, if not originated by, the Mahommedans) that this was the tree from whose leaves Adam and Eve made themselves aprons. A further mystical interest attaches also to the fruit, which some believed to be the forbidden apple of Eden: for in the pattern formed by the core and seeds when the fruit was cut across, our forefathers discerned the image of the cross, or even of the crucifix.

Certain species of the banana are believed to be natives of East India where it has been known since the twilight of time and where it was called bananoe, plantin, etc. The Arabs called it *musa*, or *amusa*, the Hindus *kelā*. Early travelers called it Musa, Fig of Paradise, and Fig of India. The Portuguese called it Indian Fig. Other species, like the male and female of Cuba are believed to be of American origin. The name plantain is no more originally East Indian than is banana, which manifestly is a meridional American word (possibly Carib, as *Anana*, *Guanábana*, etc.). — Oviedo (1526) says that the first person to carry the *plátano* (Latin *platanus*) from the Canary Islands to Española (Santo Domingo) — whence it passed over to Cuba and the continent — was *Frai Tomás Berlanga*, a Dominican, in 1516.

Of the 20 or more varieties of bananas in Cuba many have been cultivated since the earliest times. Different names designate the different kinds. When *plátano* is used it is understood to mean the *macho* (male) or *de corazón* (heart). This is the largest (12 or more inches long, about $2\frac{1}{2}$ inches in diameter), is slightly curved and generally is eaten (when still green) broiled or fried. When young it sometimes is called (in W. Cuba) *malparido;* in E. Cuba *movido*. When it yellows and ripens it is eaten raw and is called *pintón*. The female, or *plátano hembra* is similar to the foregoing but is smaller and softer. When dried in the sun it becomes the *plátano pasado*, fig-like and delicious. *El plátano hembrita*, or Dominico (*Musa regia*) is smaller than the foregoing, and is more delicate and refined in taste. The Guineo, or de Guinea (*Musa sapientum*), smallest of all, is about 3 inches long, very prolific and exceptionally sweet. It figures on every Cuban table. The Orinoco (*Musa rosacea*) is larger than the Guineo, and is of a dark rose color. The P. de Otaheite, or de la India, is short, stubby, cylindrical, the skin purplish, the pulp white. It is often called Morado, Red Jamaica, Baracóa, Red Spanish, and whatnot. A popular export banana is the Johnson. The chief banana of commerce, so largely imported into the U.S., is the Great Michael, a big, handsome, sweet, yellow variety of *Musa sapi-*

entum. The fruit is said to produce to the acre 44 times as much as the potato, and 130 times as much as wheat. An acre customarily contains from 600 to 800 plants. Most of the fruit is plucked green and is ripened artificially at its destination. Some of the species grow so fast that they burst open when ripe.

The Banana is propagated from bulbous roots or from the shoots which spring up at the base when the stalk is cut down (after it bears its single bunch or *racimo* of fruit). The stalk, which is a tight mass of spirally arranged embryonic leaves, usually grows (in Cuba) from 12 to 18 ft. high, and bears its sweet, seedless, oblong fruit (85 per cent water) in a dense cluster 2 or 3 ft. long and sometimes weighing 70–80 lbs. The (8 to 20) oval leaves are usually from 5 to 12 ft. long, about 2 ft. wide, of a lively green, with a stout, tough rib running along the center. The side wings are thin and are easily torn by the wind. From the midst of the leaves at the top appears (8–9 months after planting) a large, smooth, purple cone which hangs like a plummet from the end of the stalk. The flowers are swathed in this cone, which consists of many closely packed spathes. When the uppermost of these begin to curl, a row of 3 or 4 long blossoms with the young fruit in embryo is disclosed. The spathes hang over and protect this until it acquires size and strength. Then they drop off and make way for other spathes and fruit. As fast as one circle of fruit is completed, another is begun below, and so on. As the process continues the stem grows larger, the cone of spathes diminishes, and eventually (from 3 to 5 months after the flowers appear) the monstrous bunch of fruit hangs head down in the sunlight. With one stroke of the *machete* it is severed from the stalk; another slashes off the flower, the bunch is wrapped in banana leaves and is taken to the shipping depot. The plants grow all the year round. The single bunch or stem produced on each stalk is divided commercially into *manos*, or hands, or clusters, which contain from 5 to 25 bananas, or fingers. The standard bunch has 9 hands (or more) and usually weighs from 50 to 75 lbs. Lesser hands are so designated — as eights, sevens, sixes, etc.

The Caimito, or Star-apple, the handsome, smooth, polished, purplish, puckery fruit of the West Indian *Chrysophyllum Cainito* (a Carib word) is to Cubans what the durian is to the Malays; some dislike it, others rave over it. In texture it resembles a firm tomato within and without. Of the several varieties one is globular, another conical, with a thick green tender skin and a white pulp. Because the former is shaped like an apple, and when cut transversely its 8–10 cells reveal a star, it has been named star-apple. Six or 8 broad, plump, black seeds flattened on the sides and with a white-flecked eye running along the entire edge; regularly disposed and sur-

rounded by a tough, gelatinous substance, form the nucleus of the central star (*estrella*). The purplish, white, and rosy (according to the variety), sub-acid, creamy pulp puckers and sticks to one's lips, quickly turns black and stains the fingers. Its taste is a blend of a papaya and a persimmon (some say strawberries and cream). A myriad fine white threads or veins of cream run through the pulp and impart a bizarre aspect to it. The moderate size, handsome, shapely **tree** is spreading and has dark green leaves that are downy beneath (whence the Jamaican expression: as two-faced as a star-apple leaf). The purplish flowers appear in small bunches.

The Rose-apple, or *Poma-rosa*, sometimes called *Manzana de rosa*, Jam-rose, and Malabar Plum; the oval, carinated, dry and only moderately palatable, cream-colored, heavily rose-scented fruit of *Eugenia jambos*, is widely cultivated in Cuba, chiefly for the beautiful spreading tree (about 15 ft. high and one of the finest shade trees on the island) which bears it and the striking white and crimson, tassel-like flowers grouped at the end of the branches. The sharp-pointed, lanceolate leaves are evergreen, and throughout almost the entire year the tree bears fruit or flowers. The green kernels of the few round, rusty-coated seeds, though of a decided rose odor are said (like the leaves) to be poisonous. The tree is believed to have originated in India, where it is called Jamboo and Jumboo (Sanskrit *jambū*).

The Chirimoya (a Quiché name) or Cherimoyer; the large, irregularly conical (sometimes globular) fruit of *Anona Cherimolia*, is of a yellowish tint with a creamy custardy pulp filled with flattish black seeds (like those of a watermelon) that tastes something like ice cream flavored with strawberry. Usually it is eaten with a spoon. The skin is scaly and brittle, and in content and appearance the fruit closely resembles the Custard Apple. **The tree** (*el chirimoyo*) is about the size of a peach tree with similar sharp pointed elliptical leaves.

The Custard Apple (so called because the pulp resembles custard in color and taste) or *Jachalí*, the reddish-brown fruit of *Anona reticulata*, is much like the *chirimoya* and the *guanábana* (with which it is often confounded), and because of its shape is known as bullock's heart. The Hindus call it *sharifa*, and *nobilis*, and assert that it and its cogeners were indigenous to India and did not come from the New World. In various parts of India vast tracts are covered with the trees, and in famine times the fruit saves the lives of thousands in the Hyderabad country.

The Anon, or Sweet-sop (*Anon squamosa*), a luscious heart-shaped — *acorazonada* — (or conical) green-skinned fruit with a creamy-white, sweetish, aromatic pulp much liked in Cuba, is because of its delicate nature rarely exported. It is often mistaken for the custard-apple, which it closely resembles.

The Mamón, a small variety (*Anona Glabra*) of the chirimoya, is distinguished from it by the absence of scales on the dark-brown-yellowish skin. The agreeably sweetish pulp is much like that of the foregoing. The flexible wood of the tree is used for cart-shafts and the like.

The Granadilla or *Pasionaria*, the small, pear-shaped Passion Fruit produced on the *Pasionaria azul* (the blue passion vine of Brazil — *Pasionaria cærulea*) grows wild all over Cuba, where it is often called *Güirito* (or little gourd) *de Pasión*. The smooth yellow fruit with its sweetish, viscous, many-seeded pulp is similar to the may-pop (produced on *Pasionaria incarnata*) of the southern U.S. The pulp is made into a refreshing drink when mixed with syrup or Jerez. The beautiful thistle-like flower is a common object in the Cuban landscape.

The Grape-fruit (*toronja*), a familiar, yellow, spherical variety (*Citrus decumana*) of the pommelo, believed by some to derive its name from its grape-like flavor, and by others because it grows in clusters like grape, attains a notable size and delectable flavor in Cuba; particularly in the Isle of Pines, where there are some of the finest groves in the world. Its origin is in doubt. It was known in China many centuries ago for it is mentioned in the classical Shu King, or Book of Records, begun B.C. 2357 and brought down to A.D. 627. It is the largest of the orange tribe and at present one of the most valuable. **The trees** resemble orange trees, and the prolific crop never fails. As one motors over the lovely Isle of Pines roads one passes miles of land devoted to their culture. The abundance of the crop is a measure of the island's prosperity, for 200,000 cases are exported each year. The fallen fruit is not used, for when it touches the ground it acquires an earthy flavor. The *toronja* is often confounded with the SHADDOCK (first brought to the West Indies by Captain Shaddock, whence the name) and the PAMPLEMUSA, a pale, yellow, orange-like fruit (of Malay or Polynesian origin) of inferior quality. The tree (*el toronjo*) grows 30 or more ft. high and is the handsomest of the species.

The Guanábana (a Carib name perhaps of Taino origin), a large (like a double muskmelon) prickly, greenish, pyriform fruit (*Anona muricata*) containing a slightly acid, agreeable pulp flavored to the liking of the Cuban palate, is highly prized for imparting flavor to ices and other confections. When compressed, strained, beaten up with sugar and sometimes milk, it forms the refreshing beverage called *champola* (see Drinks) and *guanabanada*. To the American palate the taste is like that of an unripe banana. In the British West Indies the fruit is known as sour-sop (from the Dutch *suirsack*). It is often confounded with the custard-apple and the chirimoya, which it closely resembles. Its tough skin is broken into scales which end in feeble spines. The soft, cream-white, cottony pulp is

filled with flat black seeds like those of a watermelon (*sandía*). At maturity the fruit may weigh 2–3 lbs. — **The tree** (genus *Anonacaeæ*) resembles a peach tree and is small for the size of the fruit. Like the Jack Fruit this grows from the side of a branch or the rough trunk. The bizarre **flowers** which start from these points have a calyx formed of 3 stiff triangular leaves 1/8 of an inch thick and which enclasp 3 petals of the same form, of a greenish white, also thick and stiff. Within these is a ball of many short anthers or carpella. The strong odor is like the taste of the fruit.

The Guava, or *guayaba* (a Carib name), the fruit of *Psidium Guayava*, is to Cuba what the peach is to Georgia; it grows wild and is so vigorous and so tenacious of life that Cubans say if one plants an apple tree on the island it will come up a guava! Of the three highly esteemed varieties the yellow-skinned, reddish-pulped, bitter-sweet, hard-seeded, apple-shaped fruit (about the size of a lemon) of *Guayava Coterrera* is the best liked for conversion into the translucent, garnet-tinted, incomparable *jalea* (jelly) and the delectable, semi-solid, *crema de guayaba* — for both of which Cuba is celebrated. The latter (a cheese-like marmalade) is packed in thin flat wood boxes, keeps a long time, and is exported.

The white (*blanca*) guayaba, and the pear-shaped, greenish-pulped, less acidulous Peruvian (*de Perú*) have fewer seeds but are slightly bitter to the taste. Animals love the fruit, and horses and pigs fatten on it. Its fragrance is such that it imparts its aroma to water and other liquids. Ripe guavas are laxative. When green the astringent juice is used on wounds and in dysentery. *Guayaba con queso* (with cheese) is a favorite Cuban confection. **The tree** (*guayabo*) resembles an apple-tree about 15 ft. high, with irregular twisted limbs. It has a close grained wood and a smooth ruddy bark. The white blossoms look like those of a plum or cherry (or a large myrtle). The *Guayabito* (little guava) is yellow, globulous, about the size of a cherry and with the guava taste and aroma. The colloquialismo *guayaba!* signifies that the thing referred to is false or of no great importance.

The Lemon, or Limón (*Citrus limon*, from the Arabic *leimón*) grows almost everywhere in Cuba and is so common that much of the ellipsoidal fruit rots under the trees. These grow from 10 to 15 ft. high, and unlike the orange are irregular and sparse of foliage. They are distinctively ornamental, flowers, small lemons and mature fruit often being found on the same tree.

The Lime, or Lima (Arabic *lima*), the small, egg-shaped fruit of *Citrus Limmeta*, grows wild on many hillsides in Cuba and much of the fruit goes to waste for lack of markets. It is widely used in lieu of lemons in lemonade.

The Sweet Lemon, or Limón dulce (*Citrus Lumia*) also

grows wild and is nationally popular. The fruit is often sold at rly. stations, a dozen or more attached to a small stick. Though sweetish, the juice is remarkably refreshing.

The Mamey (a Haitian word) or Mammee-apple, or (So. Amer.) Apricot (French, *l'abricot de Sainte Dominique*) is of two kinds in Cuba, the MAMEY AMARILLO (yellow), which is also known (in E. Cuba and elsewhere) as the *Mamey de Santo Domingo;* and the MAMEY COLORADO (red), sometimes called Mamey-sapote (*Achras sapote*) or Sapote-mamey (Aztec, *tezont-zapoil*). The Yellow Mamey is a handsome **tree** of medium height with a hard, dark, compact, water-resisting wood (yielding a resinous gum) and large, lustrous, elliptical leaves. The big, white, showy, sweet-scented flowers (like those of the Magnolia) enter into the composition of Martinique brandy and other spirituous liquors; also into marmalade and similar conserves. The globular fruit (about the size of a cocoanut or a honey-dew melon) ripens in Aug., has a ductile, membranous rind and an aromatic, savory yellow pulp difficult for some persons to digest. The large seeds are employed as anthelmintics. The gum is used to destroy chigoes and to cure cutaneous disorders. When transplanted the tree refuses to bear fruit.

THE MAMEY COLORADO is a tall (60–70 ft.) majestic, umbrageous tree whose firm, flexible wood serves for cart-shafts and the like. The flowers appear on the branches immediately after the large, oblong, lustrous green, leathery leaves fall in Jan. The heavy, highly flavored, oviform fruit has a russet skin and a smooth, sweet, peach-like reddish-brown pulp which may be sliced and eaten alone or with wine and sugar. It is so prized by Cubans that high prices are paid for the first fruits (sometimes called angel's sweetmeat). In the center of the *pulpa* is a big, double-pointed, highly-polished seed of the same configuration as the fruit. Inside it is a milky, almond-flavored meat with the bitter taste of a peach-seed kernel, used in making preserves, especially marmalade, whence the name Marmalade Tree. In Oriente prov. it is usually called *sapote.*

The Mango (and *Manga*), a highly esteemed, oviform, reddish-yellow fruit of *Mangifera Indica,* often referred to as the Peach of the Tropics, and when of good quality one of the richest and best fruits of the world, is widely distributed in Cuba, where the consumption is enormous. The tall (50–60 ft.) symmetrical **trees** (something like a horse-chestnut or a full grown apple-tree) with their long, polished, dark green, lanceolate leaves (as large as one's hand and about 3 inches across) are almost as numerous as royal palms. The fruit is almost limitless in quantity and the trees appear to be always laden with it or with the small, whitish (or red-tinged) blossoms. The fruit comes between April and Sept. and is at its

best in May and June. Certain of the 27 varieties (the *mango de mamey*, the *Mulgoba* and others) have a compact, melon-like pulp fairly free from the myriad threads (*hilachos, filamentos*) that cling to the flattish, boat-shaped stone. Others, like the (round) *manga de hilacha*, are filled with fibers.

The **common mango** is coarse, slightly acid, with a strong turpentine flavor. Certain of the finer grafted varieties are of a notable fragrance and flavor, filled with delicious juice, and with a thick, creamy, bright-yellow pulp that fairly melts in the mouth. Others are a combination of apricot and pineapple flavor. Too many produce laxativeness. The **tree** (various parts of which are used as medicine) presents a beautiful sight when the new leaves are forming, for when young they are a handsome red, and the contrast with the mature green leaves that have not fallen is striking. As excellence of the fruit depends upon the variety, the native stock is being constantly improved. Thus nearly all the fruits differ slightly in flavor, size and shape.

MANGO is a Tamil word, *mān-kay*, i.e.: *mān* fruit (the tree being *māmarum*, 'man-tree'). From this word the Portuguese formed *manga*, which the Anglo-Saxons changed to *mango*. The tree grows wild in the forests of various parts of India. One of the most famous hugger-mugger tricks of Indian jugglers is to plant a mango stone and after a brief interval show a tree shooting above the ground and successively producing leaves, flowers, and fruits. — There is a mango-fish (*Polynemus paradiseus*), in eastern waters; a mango-bird (a kind of Indian oriole), a mango-hummer (hummingbird), and a mango-ginger, popular in Bengal.

The Orange, or *Naranja*, leads in production and popularity among the citrus fruits. Vast areas are devoted to orange cultivation, the bulk of the product being consumed at home. A native of Persia (*Narang;* Sanskrit nāranga) or Arabia (*naranch*), the orange is thought to have been introduced into Cuba by the Spaniards, who called it *Naranja de China* (Chinese orange — *Citrus Sinensis*) to differentiate it from the sour (*agria*) wild orange which grows all over the island and is often used as hedge fences. For many years it was known as the Havana, or Cuba orange. A distinguishing feature is that the blossom end is sweeter than the stalk end, — for which reason semi-decayed fruit is often sold and considered palatable.

The best known varieties are the Washington Navel, or Riverside; Jaffa, Pineapple, Late Valencia, etc. The *Naranja Reina* (queen), a bizarre, wrinkled, greenish fruit from the Isle of Pines, is of uncommon sweetness. The Mandarin (*mandarina*) or tangerine (*tangerina*), a small flattened fruit in which the rind separates readily from the luscious pulp, is cultivated in many sections. As a rule oranges (and lemons) grown on rich soil become coarse, thick-skinned, and some-

times as large as grape-fruit. The best grow on poor soil. *Naranjada*, or orange-juice, is one of the most popular and palatable of the local soft drinks. A semi-solid, transparent marmalade, and an orange paste (*pasta*) sold in wood boxes like the Celaya dulce of Mexico, are made from the native oranges. The *cascos* (skins) are cut up and made into sugared slices like those of grape-fruit skins. The expression *media naranja* (half orange) implies that a person is as much like another as twin peas in a pod. The dome or *cimborio* of a church is also called *media naranja*.

The Pawpaw, or *Papaya* (a Carib word), the muskmelon-like fruit (*melón sapote* in Mex.) of the Papayo (*Carica Papaya*) is one of the most popular of the island fruits and is found in almost every Cuban yard or garden. In W. Cuba (Havana district) it is euphemistically called *Fruta Bomba*, because of a fancied association with the feminine pubis. The curious and interesting (short lived) **tree** has a straight, slender, spongy (almost hollow) leafless trunk which grows rapidly to a height of 15–25 ft. and terminates in a spreading, umbrella-like tuft of 7-lobed, palmated, saponaceous (used as soap in some districts) leaves (about 2 ft. in diameter) borne on stiff footstalks which branch out horizontally (for about 2 ft.) like umbrella ribs. Just below this spreading canopy, where the stems diverge, 20 or 30 melons cluster regularly and closely around the trunk. It begins to bear when about 1 year old. Its development is so rapid that buds, flowers, and green and ripe fruit are sometimes found on a single tree. The sex is so well defined that when cultivated but one male tree is permitted to grow in a grove of 50 females. These (*papayo hembra*), with their long, 5-petaled white flowers produce the largest and finest fruit. That of the *papayo macho*, or *cimarrón* (wild), with its yellowish flowers is small and inferior.

The smooth, slightly-ribbed, ovaliform, yellowish **fruit** (usually about 10 in. long and weighing up to 15 lbs.) has a sweetish, tawny pulp that is eaten raw, boiled or pickled, and numerous small, rough, sloe-black, pepper-corn-like seeds used as a vermifuge. Trunk, leaves and fruit contain an acrid, milky juice (*jugo*) called papain (Sp. *papaín*) from which pepsin and other similar products are obtained. The green fruit contains so much of this enzyme that in certain of the Americas fruit and tree are called *Lechosa* (milky). This juice is so much like the proteolytic ferment found in the gastric juice, that when the pulp of the fruit is rubbed over a piece of tough meat it attacks the fibers and softens them. The leaves have the same property.

The anthropophagous savages of the South Sea islands know of the peculiar properties of the *papaya*, and the Papuans and other cannibals wrap papaya leaves about the flesh of their human victims (the generic Long Pig) to make it tender. At a cannibalistic feast flesh usually is served

wrapped in a papaya leaf to aid digestion. The Filipinos (and certain Mexicans) hang their tough fowls in papaya trees to render them tender, and they also use papaya leaves in lieu of soap when washing clothes. Formosan mothers boil papayas and eat them with pork so that they can more liberally nourish their babies. The Caribs were cannibals and they named the papaya. "Many things teach us incontestably that there existed a community of antique traditions between the natives of the two worlds." (Humboldt.) It would be interesting to know whether the first Americans gained their knowledge of papayan properties from Polynesia, or whether it went eastward from the New World to the Old. — To avoid offending delicate ears, travelers will not use the word papaya in the Havana district.

The Pineapple (so called from its resemblance to a pine cone) or *Piña* or *Anona* (an Amer. Indian word), a royal American fruit sometimes referred to scientifically as *Bromelia ananás*, and which from this continent has spread over the civilized world, is indigenous to Cuba (and other Amer. countries) where in esteem and money value it ranks next to the citrus fruits. More than a million crates (*huacales*) are shipped each year to the U.S.A., and the production increases steadily. The **piña** possesses unusual qualities in combination; beauty of aspect, fragrance of odor, and exquisite flavor. This has been compared to a pleasing compound of strawberries, claret-wine, rose-water, and sugar, well tempered together. An indescribable dash of sweetness renders its acidity unusually agreeable. A delicious drink (pineapple crush, see the Index) is made from the fruit, as is also an excellent wine like Malvasia. The celebrated *garapiña* (fermented pineapple juice) is made from the skin, and various conserves and dulces (sweetmeats) from the pulp.

The indigenous variety, *Piña de Cuba*, or *morada* (purple) is more acid than the delicious *Piña blanca*, or white pine, or sugar-loaf, which attains perfection in certain regions of the island. It is consumed in vast quantities. The red Spanish is the favorite fruit for export. Pinar del Río province, where

> "— The sun's child, the mailed Anana yields
> His regal apple to the ravished taste"

is famous for its *piñas*, while those of the Isle of Pines are of notable excellence and sometimes weigh as much as 10–14 lbs. Several species grow wild in Cuba but these usually are too acrid and highly flavored to be palatable. The 'smooth Cayenne' is popular. — When the Spaniards took the *piña* to Europe it was promptly proclaimed the King of fruits — the little red crown of ruddy leaves which mark the top aiding the simile. It was introduced into England by the Earl of Portland in 1690, but its diffusion in the East (India, China, Malaysia, Africa, etc.) was early and rapid.

The **planta** is low and ragged, with thorny, sword-like, reddish-green leaves 3 or more ft. long from which a fine, strong, glossy fiber (*fibra*) is obtained (and made into beautiful cloth, cordage and whatnot). It perpetuates itself by *hijos* (sons,

scions) which grow out from the base of the fruit, near the ground, and are called *coronas* (crowns), and *criollos* (creoles). The latter are preferred as slips to set out, as they produce fruit in one year; the former requires 2 years to mature. They are planted in ridges 4 ft. apart and one ft. between each slip (about 8000 to the acre). Each plant produces one *piña*. They possess great vitality and will grow in poor soil. When dug up and thrown aside they will live a long time as an air plant. The plantation is *piñal*.

The Pomegranate, or *Granada*, the spherical, reddish-golden, sub-acid, many-seeded fruit of *Punica Granatum*, is widely cultivated in Cuba and might be called the Cuban apple. The scarlet-flowered, slender-branched, thorny, 15–20 ft. high tree is unusually ornamental. The pomegranate ("apple full of seeds") was common in Italy in the 3d cent. B.C.; its fruit was copied on Egyptian and Syrian monuments, and later on the pillars of Solomon's Temple. It perhaps derives its generic name of Punic, or Carthagenian apple from the fact that in very ancient times it flourished abundantly on the N. coast of Africa. The coat-of-arms of the Spanish city of Granada displays a pomegranate on a stem between two leaves. A wine is made from the fruit in Persia, and in Mexico a more ardent spirit is distilled from it. The bark of the tree supplies a dye, the flowers and rind (which contains quantities of tannin) a medicine, the roots an acid and an alkaloid.

The Sapote (Nahuatl *tzapotl*) is represented in Cuba by several species: the best known is the Chico-sapote (*xico-tzapotl*) which grows wild and from which (in Mex.) is extracted the chicle (Aztec *chictli*) or chewing-gum which the Sp. conquistadores found popular among the Mex. Indian tribes, and which is now widely used. The medium size tree has handsome, glossy, oval, lanceolate leaves (4–5 inches long) which grow in thick tufts. The white, bell-shaped blossoms have the agreeable perfume of apple blooms. The round, light-russet fruit is shaped like a cleftless peach and is about the same size; has a roughish, downy skin like that of a newly dug Irish potato; and a rich, sweetish, juicy, somewhat granular, ashen (brightened by a dash of yellow) pulp, of the quality of the mamey but more like that of an over-ripe pear. The flat, black, highly-polished, watermelon-like seeds have a whitish scar along the inner edge. Before it ripens (in April) the fruit is hard and uneatable, and the thick, milky juice it gives out when cut is converted (with that from the trunk) into the chicle of commerce. — The fruit (the naseberry of Jamaica) is also known as *sapodilla*, *sapote de culebra*, *sapodilla-plum*, and (in E. Cuba) as *níspero* (the Sp. name for the persimmon-tree). The **Zapote borracho** (drunken) or amarillo (yellow), and the sapote-prieto (dark, black) are sometimes seen in Cuba. The latter looks like shoe-blacking but is good to the taste.

The Tamarind, or *Tamarindo,* sometimes referred to as the Indian Date, a native of Asia (*Tamarindus Indica,* from the Arabic *tamar-hindi* or date of India) is now widely cultivated in the West Indies (hence *T. occidental*) for its fruit, shade, timber, and for the fragrance and beauty of the red and yellow flowers which hang in bunches and impart a special beauty to the tall (60–80 ft.), fast-growing, wide-spreading tree. The hard, heavy, yellowish-white, purple-blotched wood is much used in turnery. Besides the pulp the seeds, flowers, leaves and bark all have medicinal properties. In India the leaves form an ingredient in curries. The fruit is a pod (like a ripe, tight peapod) within a thin, crisp, russet skin or shell covering a reddish-brown pulp and shiny, mahogany-colored seeds embraced in a net of tough fibers. When fresh the pulp looks like marmalade. Preserved in sugar it forms the tamarind of commerce. Officially recognized as a refrigerant and laxative, it is made into a cooling (in fevers) and refreshing drink. The soft, delicate foliage (like that of a sensitive plant) of the tree is attractive.

The Tuna (a Carib name), or *higo chumbo;* the prickly-pear of the American and Australian; the Indian-fig of the English; the Barbary-fig of the French, and the *tuna* of the Mexican; the watery, many-seeded fruit of the Nopal Manso, or *Cactus Opuntia,* thrives in Cuba where it is known as the *Tuna blanca* (white), *T. de Castilla,* and *T. brava* or *colorada* (wild, red). It is about the size of a duck's egg, is covered with fine prickles, is as full of seeds as an ordinary fig; ranges in color from a whitish gray to a lovely crimson, and develops around the edge of oval pads which constitute units from which the tree is composed. As these age and develop the lower internodes harden and produce a kind of false bark before merging into the semblance of a tree-trunk. It usually presents a variety of shadings, from a deep, greenish-brown at the base, to a bright green at the upper terminal pads. When a branch is broken off a bunch of delicate, lace-like fibers is exposed instead of splinters and decayed wood. A peculiarity of the fruit is that it is always cool when plucked, although it may come from a plant growing on a sandy desert burned by a brilliant sun. In Mexico a cooling drink, *colonche,* is squeezed from it. In Cuba a fine white, transparent, mucilage called *cristal* is made from the juice. In districts where the *nopal* is plentiful and herbage is sparse cattle feed on the pulpy pads, devouring them along with the thorns and stems. The familiar phrase, *rascarse con una penca de tuna,* scratch yourself with a nopal pad, is applied to ease-loving persons devoid of pep. The nopal figures prominently in Mexican history; ornamenting the national banner and the old silver pesos. For many years the wandering Aztecs sought the traditional nopal with the snake and the eagle, and they are supposed to have found it in the Vale of Anáhuac, on the site of the ancient *Tenochtitlán* (Mexico City).

The Bread Fruit, or *Fruta del árbol del pan,* a native (*Artocarpus incissa doméstica*) of Java, is eaten in Cuba chiefly by the descendants of the African slaves. It was brought from the South Seas to Jamaica in His Majesty's ship Bounty, by the famous Captain Bligh, who later (in 1789), with 18 of his crew, was cast adrift (near the Friendly Islands) by mutinous seamen under Fletcher Christian (who with John Adams and others settled on Pitcairn Island and established the isolated community there). The **tree** (about 40 ft. high) resembles a big chestnut, with large, rough, broad-lobed leaves sometimes 20 inches long. The seedless fruit, which is somewhat larger than a *mamey colorado,* is composed of numerous small female flowers united into one large fleshy mass and covered with hexagonal marks externally, which are the limits of the individual flowers. It is roasted before being eaten, and to most palates is insipid. The little sago-like farinaceous pellets inside are often made into puddings. The Jack Fruit is a coarse variety.

The Cacáo or Chocolate-nut produced on the plant *Theobroma* ('food for the gods') *Cacáo* (Aztec *Cacahua-cuahuitl*), is of considerable importance in Cuba, where (particularly in Oriente province) the evergreen (16 to 40 ft. high) **tree** is cultivated for the numerous (25 or more) large seeds which grow embedded in the sweetish, sub-acid, spongy pulp of the pointed, pyriform, 10-furrowed, ribbed (like a muskmelon), 5 to 10-inches-long (yellow when ripe) pod. The valuable and nutritive (50 per cent fat) seeds (or beans) are a lively red before they are dried (when they turn to a chocolate hue). A peculiarity of the fruit is that it grows directly from the branches or trunk of the tree; hanging thereto by a short, fleshy stem. The large, long, pointed, ovaliform leaves (which are not to be confounded with those of the *Coca,* or *Erythroxylon,* from the powerful narcotic and stimulant plant of South America) are strongly ribbed and usually are purple.

When the dazzled Spanish conquistadores led by Hernan Cortés first entered Montezuma's sumptuous palace they found his courtiers drinking a fragrant, steaming beverage, flavored with vanilla and called (in the *Nahuatl* tongue) *chocolatl.* To-day chocolate is the most important product of the cacáo bean. When roasted and divested of its husk, then crushed, the beans are known as cocoa-nibs. When these are ground into an oily paste, and mixed with sugar and flavoring matter, they form chocolate. Cocoa consists of the nibs alone. Broma is the powder of the beans after expression of the oil, commonly mixed with arrowroot or other starch. A decoction is also made from the husks (cocoa-shells). These substances contain the alkaloid theobromine, analogous to thein and caffein, and are extensively used as substitutes for tea and coffee. The oil from the seeds, called cocoa-butter, is used for

various purposes. The *Chocolate de regalo* (sometimes called *chocolate de maíz*) of the Cubans is made of cacao and toasted maize. *Chocolatería* is the place where it is made or sold. The *tablillas* (tablets) of the fine Hershey Chocolate are eaten by all classes.

The Carambola, the handsome acidulous fruit (of Malaysian origin) of the *Averhoa carambola* is occasionally seen in Cuba and is noticeable because it grows on the tree trunk below the leaves. It is much esteemed for making into conserves and tarts. The RED CEYLON PEACH (*durazno, melocotón*); the CUBAN PLUM (*ciruela del país*); CIRUELA CAMPECHANA; the JOBO HEMBRA, with its round, sweet plums; the bitter-sweet CUBAN CHERRY (*cereza*); the DATE (*dátil*), the FIG (*higo*, which does not do so well on the island), and many minor fruits grow in various sections of the country. GRAPES (*uvas*) are indigenous to Cuba but they are a wild variety (*Parras monteses*) which the Spaniards found growing in the forests and of which they made a sour wine. The true *vitis vinifera* is believed to be a European importation. In order to protect the Spanish grape, the monarchy anciently forbade its culture outside of the Peninsula, and viniculture in Cuba was suppressed. The fine grapes now grown around Santiago are from imported Spanish vines. The UVA DE CALETA (cove, inlet) seen in some sections, is the fruit of the *Uvero*, a wild mountain tree.

Birds (*pájaros, aves;* fowls are *aves de corral*). Beside the 200 or more species of native birds, many of them songsters and of lovely plumage, a host of feathered beauties come down from the North in winter and add charm, color and melody to the island. The native birds range in size from the diminutive, jewel-like hummingbirds (*zunzún; chupamiel; picaflor*, etc.) to the splendid peafowl or royal turkey (*pavo real;* in Cuba *guanajo*, simpleton; Mex. *guajolote*). The plumage of certain of the birds is almost as beautiful as that of paradise birds, and is made into fans (desirable souvenirs) and other objects.

Conspicuous among the smaller sprites is the dainty, greenish-yellow agitated tomeguín (*Passerina olivacea*), a capricious little body, ever chirping and ever in motion, whence the local expression, "as persistent as a tomeguín." Adorable mocking birds (*sinsontes;* a corruption of the Aztec *zenzonte*) whose melodious polyglot voices idealize the woodlands; gorgeous green, red, white and blue trogons; orioles; vireos; grackles; woodpeckers; parrots (*loros, catorras*); parrakeets (*pericos*); macaws; wild pigeons; tree-ducks; doves whose mournful notes echo and reëcho through the forest glades; cuckoos (*cucos*); falcons; kestrals; plumed egrets, canaries (*canarios*) and a long list of others impart color and liveliness to the landscape. A saucy little bird that darts about quickly and is difficult to catch is called *bijirita*, and also *mambí* (a name applied to the Cuban revolucionarios). The myriad violaceous

(merging into black) birds that swoop through the country air in clouds, follow the plowman for the larvæ his *arado* turns up, and hunt for ticks (*garrapatas*) on the backs of ruminating cattle, are called *toti*. Because their monotonously melancholy note sounds like *choncholi*, they are called by this name in Oriente prov. The crows (cuervos) which abound are called *cáao*, *cáao* for the same reason. Another species of the *bijirita* is called *mayo*, and *chichinguaco*, the latter in onomatopœic imitation of his frequently uttered cry.

Pheasants (*faisán*), wild geese (*ganso*), ducks (*pato*), quail (*cordoniz*), snipe (*agachadiza*), cranes (*grulla*), herons (*garza*), white ibis (*ibis*), cormorants (*corvejón*) and other migratory fowl, along with many seabirds, people vast rookeries in certain parts of the island and afford almost limitless sport to the hunter. Gorgeous flamingos (*flamencos*) wade the marshes and are also hunted. The light-footed, exotic, polka-dot, nasally clamorous Guinea fowl (Guinea; also *pintada*) is domesticated all over Cuba, where with the local barnyard fowls it roosts in the trees. Its nervously reiterated *por'track, por'track*, is one of the most frequent sounds in the country districts. Offensive features of the interior towns are the rubber-necked, cringing, gutter-searching *aura tiñosa* (the *zopilote* of Mex.); loathsome buzzards whose aim is to keep the byways free from dead felines and similar delicatessen stuff. When gorged on some nasty offal they flap heavily away to some adjacent roof and there spread their black wings to the sun or drowse until hunger again assails them. To injure one of these carrion vultures is a misdemeanor.

Cuban Fishes (*peces* — *pescado* when cooked) are in even greater variety than the birds. In his *Ictiología Cubana* the erudite Poey has listed nearly 800 species, and this perhaps does not include all the finny members (19,000 different species in the world) that infest the island coast. Many of the more common fish are caught by the local fishermen (*pescadores*) and can be inspected at the local markets (*mercados*). Almost every shade in the spectrum has been drawn upon for the adornment of certain of the fishes, whose metallic coloring is remarkable. In size they range from the tiny smelt (*guaguancho*) to the hammer-head shark (*tiburón*), which in the warm waters of the Caribbean attains a weight of 600 lbs. The mollusks (*moluscos*) are remarkable for their number, size, and richness of coloring.

The food fishes most prominent in the markets, and which the traveler will have served to him in the restaurants, are the *pargo* (porgy, the mutton-fish of Florida); *cherna* (a sort of Cuban cod); *guaijaiba* (a bright rose-colored snapper); *viajaira* (resembling a big red bass); *rabi-rubia* (yellow-tail); *bajonao* (a high-browed *pez* resembling the pork fish); *jorobado* (similar to the foregoing and also like the trunkfish); the

(sweetwater) *guaijacón* (a silvery gray fish much liked); *sábalo* (shad); *samorro* (like a red snapper); *mojarra* (the bugara of the California coast); the *jurel* (jurel); *liza* (skate), and a few others — grunts, groupers, rainbow parrot-fish, pink squirrel-fish, or *soldato*, *guabina*, *tatagua*, *biajaca*, etc. The big spiny lobsters (*langostas*) or crayfish that sometimes weigh 12 lbs. or more; the huge sea-turtles (*tortugas de mar*); the brilliantly colored crabs (*cangrejos* — the conspicuous blue one is a *jaiba*); the clams (*almejas*); oysters (*ostiones*); eels (*anguilas*); the small squid (*pulpo*) and the sponges (*esponjas*) usually come from the Batabanó district. The small *tortugas* or *galápagos*, known also as *jicotea*, abound in the Cuban rivers. Sea-turtles which produce the tortoise-shell of commerce are caught in numbers among the *cayos* of the northern coast.

Prominent among the marine creatures is the strange **manatee** (Taino and Spanish *manatí*) or sea-cow, a gregarious, herbiverous, aquatic sirenian mammal sometimes attaining a length of 8–10 ft., known for its timid, sluggish nature and its peculiar physiognomy — stout naked bluish-gray body, spoon-shaped tail, small eyes and ears, flippers like fore limbs, with flattened nails, etc. It is amphibious, viviparous, nurses its young like a woman (whence the Taino name, meaning breast) and cries plaintively when this is taken from it. It is a cousin of the East Indian dugong and like it is supposed to have contributed to the myth of the mermaid. The flesh tastes like pork, and the fat yields a medicinal oil. A bizarre piscine specimen is the *rémora* (Cuban, *guaicán*) or shark-sucker (*Echeneis naucrates*), which Columbus observed the natives employing to catch fish and turtles along the south shore in 1494. By means of a suction-disc on the top of its head it attaches itself to anything from a minnow to a shark, and will permit itself to be pulled to pieces rather than loosen its hold. The natives then (and in later times — and now along the African coast) tied a long cord to the tail of the *rémora*, allowed it to attach itself to a big sea-turtle or a fish, then hauled it in with its prey.

Reef-fishing is popular along the coast, and excursions can be arranged (consult the hotel manager) with no trouble and at small expense. Fish are always plentiful, and when one tires of pulling them into the boat one may, by means of a cheap water-glass, study the sea bottom and enjoy one of the most amazingly beautiful prospects in nature. By anchoring the boat above a coral grove "where the purple mullet and the goldfish rove," one may look down through luminous, sunshot water clear as crystal to an opalescent fairyland aglow with exquisite color and where all is mystery and enchantment. Through this tranquil, tropical dreamland of gracefully swaying vegetation in a myriad forms, where the rocks and stones are alive, and where the grotesque, miniature trees and bizarre

flowers are animals, there swim to and fro, up and down, in and out, blue, green, crimson, gold, orange, silver, black, and gray fishes of wondrous shapes and astounding makeups; gorgonean types that remind one of another world and which would take an Agassiz to describe. No sun-dappled tropical jungle alive with strange birds and flowers could be more gorgeous or wonderful in aspect than these enthralling gardens of the sea. Dreaded green moray eels; octopii; butterfly-, angel-, queen- and trigger-fish; brilliant mollusks; polyps; prickly echinoderms; white-armed anemones, sea horses, sea urchins with long purple-black spines as sharp as needles and with recurved hooks; these with an endless stream of plankton and infusoria pass in a rhythmic motion fascinating to behold.

Indigenous Land Mammals are limited to 2 species, both of considerable interest. The first, a remarkable archaic monotypic genus of the insectivorous Solenodon, an opossum-shrew (*S. cubanus Peters*) believed to be a link with the early ages, and at present one of the rarest animals in the world, was found by Dr. C. T. Ramsden near Baracóa in 1909 and now forms part of his extensive collection at Guantánamo (see Index). Its excessive rarity makes it the most to-be-desired booty of any naturalist who may collect in Cuba — where it is called *almiquí-tejón*. The second is the *jutía* or *hutía*, one of 3 forms of *Capromys* found on the island by the Spaniards in 1514. The natives called it *guaniquinage*, the Spaniards *perro mudo*, or silent dog. It is interesting to recall that Francis Parkman, in his *Jesuits in North America*, mentions (p. 24) a dog possessed by the Hurons that was unable to bark. He also said (p. 43) that the Natchez Indians had religious and political institutions indicating that they were an offshoot of the Toltecs (who invaded the Valley of Mexico, from the North, at the close of the 7th century). The Spanish invaders of Mexico in 1519 wrote of hunting the *Utios*, or little rabbits that were found in the Mex. hot country (compare *Terry's Guide to Mexico*, p. 568). The largest of the *jutías* weighs about 10 lbs. and may frequently be seen in the forested regions. It is hunted for its flesh, and is easily domesticated. The other species are half the size, have long, rat-like tails, and hang from tree limbs as do the opossum. They are arboreal rodents, closely resembling a huge rat, and are often tamed and kept as pets in the peasant huts.

Cuba is said by naturalists to be the richest island in the world in **land mollusks.** 'It possesses more genera and species of greater diversity and loveliness of form and color, than can be found in any other island, or equal continental area.' The remarkable land shells have been made known to science chiefly through the efforts of five distinguished naturalists, who combined with their interest in mollusks an equally great interest in other forms of Cuban life. The first was a German

naturalist, *Juan Gundlach*, whose life has been written by Dr. Carlos T. Ramsden, and printed in Havana in 1918. *Charles Wright*, an American collector of plants for Asa Gray (1810–88) spent 4 years in Cuba about 1856–60 and discovered some of the finest Cuban species. *Felipe Poey* (see Index) was the 3d of the Cuban naturalists to make known the land shells of the island. *Rafael Arango* collected extensively and published a critical list of both marine and land shells of the island. Others like the erudite Dr. Carlos T. Ramsden, and Carlos de la Torre (dean of Cuban naturalists) of the University of Havana, have added largely to our knowledge of the Cuban possessions.

The Reptilia is limited. The largest snake (*culebra*) is the non-poisonous, harmless (to man), yellowish-gray *majá* (an aboriginal name; *Epicrates angulifer*) a species of boa closely related to the Haitian boa, which averages about 12 ft. in length (sometimes attains 20 ft.), is about 10 inches in diameter and lives on fowls, small animals (pigs, goats, etc.), preferably the jutía. It hides in trees and in the thatched roofs of the country *chozas* and similar places. It is extraordinarily agile, with a muscular force that is portentous. It will swallow a goat, horns and all, and will chase a jutía to the topmost point of the tallest tree, hurl itself to the ground when the animal leaps to escape, and usually capture it. The flesh and oil are regarded as medicinal; the skin is made into belts and whatnot. There is a smaller serpent of a similar species called a *jubo* (a name applied by Cubans to almost every medium-sized snake), which to avoid capture employs shrewd tactics. Instead of gliding away it makes directly for one, and in the confusion resulting from such a move it slithers away in a lateral direction. A still smaller boid is also common. There are no venomous snakes on the island. Crocodiles (*cocodrilos*) and alligators (*caimanes*) are numerous in the lagoons, particularly along the southern coast. Iguanas and numerous smaller lizards, and several species of fantastic chameleons (camaleónes) inhabit the island.

Insects (*insectos, bichos*) though abundant are not a pest. Mosquitoes exist, likewise a small gnat called *rodador*, which, when filled with the blood it sucks from its victim, turns and falls (whence the name) like a leech (*sanguijuela*). The *jején*, or Florida sandfly, a gnat or gall-midge with a bite almost as irritating as the sting of a mosquito, occurs in some sections. The *comejón*, a wood-boring white ant that nests in trees is destructive. Likewise the *carcoma*, a woodlouse which emulates the white ant and destroys furniture and the like. The *bibijagua* (an Indian name), a *maduro oscuro* tobacco-colored ant which feeds so gluttonously that a swarm will destroy a small tree with all its leaves in a few days, exists. Working (at night) with military precision, a squad of the ants will as-

cend a tree, cut the leaves, carry them down to other workers at the foot so that they may carry them to their subterranean nest (*bibijagüero*). In this wise a tender orange tree will be eaten in a night. When a nest is over-populated the queen mothers (which have wings) fly to other fields and establish new colonies. An active, industrious person is referred to metaphorically as a *bibijagua.*

The nigua (Cuban jigger) is common in certain country regions. Its method is to deposit a tiny white spherical sac (called *barriga*) of eggs in the human foot. A microscopic black spot and a slight itching are the first indications noted by the person selected for the compliment. If both spot and egg-sac are not extracted at once, the latter grows and causes acute pain. When it is out, snuff or tobacco dust is put in the hole as a medicament and to exclude air. Failure to remove the sac may cause a fever known as *mal de nigua.* Prudent persons avoid jiggers by wearing boots or leggins. — Arachnids (*arácnidos*) and scorpions (*escorpiónes*) exist but are not troublesome. The Lepidoptera are varied and beautiful. One of the finest collections is that of *Dr. Carlos T. Ramsden,* of Guantánamo (see Index).

The Cocuyo (or *cucuyo* — Indian *cocuí*), a wonderful luminous beetle of the family *Elateridæ,* is common in Cuba, and during the rainy season is a prominent figure of the countryside. Seen by day this Elater firefly is a greenish-black beetle about an inch long. Full-grown ones have a sharp movable horn on the head. Behind the eyes, and on the stomach, are transparent discs filled with a luminous substance considerably stronger and finer than that of the common glowworm. A group of these luciferous insects will cast a light so brilliant, for several yards around, that a newspaper can easily be read. They are nocturnal creatures, flying only after dark. To the startled stranger they resemble flying dragons with tiny flash lights set upon their shoulders. As in Mexico the natives cage them, attach the wicker prisons to their ankles, and use them instead of lanterns. Indian maidens set their hair ablaze by confining a group of the insects under a gauze net. Practical jokers who smear their faces with the phosphorescent substance and waylay timid folks afoot in the forest get a thrill not to be compared with the shock suffered by the victim. Sugar-cane attracts the insects, and in turn their lights attract the snakes that feed upon them. The *insectos* sometimes congregate by thousands on trees, as if at a given signal flash their lights, darken them, then flash them again. The effect is singularly beautiful. As if satisfied with their success the insects may then dart upward in all directions like sparks from brilliant fireworks. The *Cocuyo ciego* (blind) resembles the foregoing but is without light.

Bee Culture (*apicultura*) has been practiced since the first

bees (*abejas*) were introduced (from Europe) by Bishop Morel in 1763. Wax (*cera*) soon thereafter became a prominent article of export and has continued to be through the centuries. Queen bees are brought frequently from Italy. The finest (white, clear, heavy-bodied) honey (*miel*) is produced from a blossom resembling a morning glory which grows almost everywhere and blossoms between Nov. and Feb. Other prolific sources are the fragrant blossoms of the royal palm, the *bejuco de India*, etc. The stingless native bee (*abeja criolla* or *de la tierra, Melipone cubense*) is smaller and lighter in color than the exotic bee, dwells in dry, bosky places, and produces a soft dark wax called *cera vírgen* or *prieta*, and an agreeable honey of the same color.

IX. Sugar. Tobacco. Cigars and Cigarettes.

The Sugar Industry (*la industria azucarera*) is to Cuba what corn is to the United States, coffee to Brazil, and tea to Japan. The (steadily increasing) annual output (1/4 of the world's production) of approximately 5 million tons (valued at about one billion dollars) makes Cuba the sweetest island in the world. It is the practically inexhaustible sugar-bowl of the U.S., which takes 60 per cent of the product, since its people eat their weight (about 100 lbs. per capita — 10 to 12 lbs. a century ago) in sugar each year (2 lbs., or 8000 calories a week). The Cuban crop (*zafra*) is the financial barometer of the island, whose prosperity depends upon it.

The Arabs are said to have made sugar-cane known in Spain, whence it spread over Europe. It is believed to have come originally from Asia and the South Seas, where it was cultivated in remote times. In 1502 Pedro Atienza brought the first plant to Santo Domingo, whence Gov. Diego de Velásquez introduced it into Cuba (about 1520). For a century or more little attention was given it, but when the English colonized Barbados in 1625 and developed the sugar, rum, and molasses industries, then conquered Jamaica (in 1655) and did the same there, cane-growing in Cuba became popular. For another century the output was negligible, since the original plants contained only a small percentage of sucrose, little was known about their cultivation, and the primitive crushing machinery extracted but a small portion of the juice from them. When *Don Francisco Arrango y Parreño* (the father of Cuban agriculture) introduced (in 1795) the richer and more productive Otaheite cane (from Hawaii) and taught the improved methods practiced in the Sandwich Islands, the Cuban industry received its first real impetus.

At first the juice was expressed in a primitive hand-press called a *cuyaya*. Later the *trapiche* (Latin, *trapetes*, fruit-press), with iron-bound wood, or metal rolls, steam driven or moved

by cattle circling round and round it, came into vogue (and is still used in many parts of Spanish America). The juice (*jugo*) was boiled in open kettles, and the residual molasses drained through holes bored in the bottom of Spanish hogsheads. Hefty, barefoot negresses expedited the process by trampling the product. In 1747 when a Berlin chemist named Margraf found it was possible to obtain sugar from beets (*remolacha*), and later, when Napoleon offered (in 1801) a prize of a million francs for a practical process for extracting it, more attention was given to sugar processes. Steam mills were introduced for crushing the cane, and the percentage of sugar recovered rose from 35 to 60% (94 in the modern mill of to-day). In 1850 D. M. Weston, a Honolulu mechanic, invented the centrifugal dryer, and when the Frenchman Rillieux replaced the single vacuum-pan with the multiple evaporation method (now used in all the big mills) whereby the vapor from the boiling juice in the first pan heats that in the 2d, this in turn heats the 3d, and this the 4th, the present-day mills began to take form. Losses and costs have been so far reduced that the 6 per cent of sugar formerly obtained from the cane has been doubled, and of a higher and better grade. — Up to 1866 the Cuban sugar crop was garnered by African slaves and Chinese coolies. The operation of the so-called Moret law (see Index) forced the planters to import other labor, and Canary Islanders, Jamaicans, Haitians and other West Indians now do much of the manual work. Cultivation methods in different parts of the republic are influenced by the abundance or scarcity of this shifting (and oftentimes shiftless) labor (of which there is a chronic shortage).

Sugar-cane (Sp., *caña de azúcar;* Latin, *Saccharum officinarum*), a saccharine grass with the habit of Indian corn and sorghum, is a stout perennial which yields but one crop a year, grows from 6 to 20 ft. high, and has stalk-joints about 3 inches long near the foot. These become longer toward the top, where a silvery stem, called the arrow, is produced. From this emerges in season a white-fringed plume or panicle like that of pampas grass, of a delicate lilac hue. When ripe the cane is a light golden color streaked here and there with red near the base (where it is shaded from the sun) and higher with a purplish stalk from which pend long (3 or 4 ft.) narrow leaves like those on a cornstalk. A broad field in its maturity, lying under a torrid sun and gently yielding to the breeze, is a beautiful and inspiring sight. Cattle and horses love these juicy leaves as much as the small boy loves the sugar-soaked stalk, and they eat them ravenously. Of the several varieties of cane grown in Cuba (the *cinta, blanca, ceniza, doradilla, cristalina,* etc.) the *cristalina* is best liked, since it yields about 1/4 more juice.

The Cane-fields (*cañaverales*) are prepared by burning woodland and allowing the ashes to serve as an initial fertilizer.

This process is in almost steady operation somewhere in Cuba; each year adding to the vast acreage (believed to be about 3 million acres) reclaimed and planted to cane. The land (usual cost from $15 to $50 an acre) on which cane is most successfully grown is a red, deep, porous soil with a limestone or coral subsoil (in Pinar del Río, Havana, Matanzas, and part of Santa Clara provinces), and (in Oriente prov.) black and heavy land with a clay or rocky base. The fields belong either to the mill they customarily surround and supply, to contract planters (*sembradores de caña*), or to small *colonos* or farmers who either own them or work them on shares. Usually they are divided into *caballerías* (tracts of 33⅓ acres) and are separated by wide swaths, or lanes, which serve as roadways and as a protection against fires.

With a few conspicuous examples the larger companies keep out of the agricultural end of the business. Some grow no cane; others own thousands of acres. The cane delivered by the *colono* to the *central* with which he has a seasonal contract, is weighed, and for each 100 lbs. of cane he receives a certain number of lbs. of raw sugar. Good land produces an average of 40 tons of cane per acre. From this 40 tons the mill extracts about 4½ tons of sugar and gives the grower about one half. It keeps the approx. 240 gallons of molasses, and the bagasse. If the days are sunny, more sucrose is produced and the yield is larger. The sap of the growing plant has little sucrose in it, for this is produced in the mature plant long exposed to the sun's rays. The average percentage of sucrose is between 12.75 and 13.50. The **enemies** of the cane are drought, root-rot, and mosaic disease (a malady which affects sugar-cane and tobacco-plants; forming numerous light-colored spots scattered on the surface of the leaves, and attributed to an abnormal activity of the oxydizing enzymes of the cells). A greater enemy is **fire.** Oftentimes it destroys miles of cane, for the leaves burn like tinder and fill the heavens with a pall of smoke. A cane-fire well started runs like the wind through the fields, and reminds one of a prairie-fire. At night the sight is awesome. When royal palms are scattered through a burning cane-field they stand outlined against the flames in a most tragic way, apparently striving to lift their tufted fronds high above the scorching flames.

Raising Cane is achieved by placing cuttings horizontally in rows and weeding and hoeing them till the plants (*plantas*) are high enough to shade their roots. Vigorous shoots soon spring up from each joint of the cane. The first growths from these cuttings are called plant-cane. In succeeding years the roots send up *ratoons* (Hindustani, *ratun*, a 2d crop of sugar-cane from the same roots; Spanish, *retoño*) which form the crop for other years. (The term *ratooning* means cutting the cane off at the ground and leaving the root to sprout the next year;

thus, a 10th *ratooning* implies that one planting has yielded ten crops of cane.) Fertile lands will sometimes produce for 15 years or more without replanting. After the 2d planting, from 5 to 8 years. Little cultivation is needed after the first season, the blades stripped from the stems forming a mulch which keeps the weeds down. On a big estate (*finca azucarera*) the plantings may be graded so as to bring fields into harvest in rotation. Thus one may see sprouting stalks, half-grown, and mature cane side by side.

Cane-cars (*carros*) each marked with the *central* to which they belong, are familiar objects on the Cuban railways. Formerly all the cane was hauled to the mill in ox-carts which were loaded and emptied by hand. Some of the cane is still so transported, and great lumbering carts 10 or more ft. high, with wheels in proportion, and slatted bodied, are omnipresent sights in the fields or on the bisecting lanes. Oxen (*bueyes*) drag these cumbrous vehicles, sometimes as many as 8 yokes, the leading pair 10 or 20 ft. in advance, at the end of a long, stout rope, their heads bent close to the ground as if crushed by their burden. Straining, creaking and swaying, these carts draw up to the rly. stations where the cane is lifted by cranes (*grúas*), automatically weighed, and shifted into the cars. Sometimes one sees a caterpillar-tractor heaving like a prehistoric monster along the roads, or a battered gas-truck snorting and jerking its way to some near-by mill. Once there the cane is dumped into big troughs where it is seized by mechanical fingers that convey it to the grinders. Formerly 30 days elapsed between the cutting of the cane and its conversion into raw sugar; this is now turned out in from 36 to 48 hours. A big mill will crush as much as 9000 tons of cane a day, the product of many acres of land.

The Sugar Mill (*central:* — *ingenio* in Mexico). Of the 200 or more great mills that dot the island the majority are owned and run by Americans, British, Canadians, and Cubans. Many of the great plants or factories include miles of railway, engines, cars, shops, and powerful machinery that cost upward of a million dollars. This is chiefly of the American type; the great motors, generators, condensers and whatnot usually being the product of the General Electric Co. of Cuba, and the U.S.A. New mills are being erected, and each year's crop and output is a record one. Each *central* possesses its own distinctive individuality, and by its name and output is known far and wide. The imposing scale of operations on certain of the great plantations (*ingenios*) suggests a feudal or baronial state. Around some of them spread anywhere from 10,000 to 75,000 acres of cane ripening in the sun. Contiguous thereto may lie dozens of smaller *colonias*, or private estates, varying in size from 500 to 1000 acres, on which the planters or *colonos* raise cane to sell to the mills.

The Grinding Season usually begins in Dec. or Jan. when the cane is ripe and ends generally in April or May when the spring rains cut off the supply by making the roads impassable. During this season a big mill can produce 600,000 bags of raw sugar weighing 320–325 lbs. each and valued at 3–4 cents a lb. A friendly rivalry exists between the sugar-men (*azucareros*) as to which *central* will begin to grind first, and which will turn out the greatest number of bags during the *zafra.* Sometimes favorable weather conditions will make grinding of the cane possible in certain localities earlier than usual. Then the men in less favored regions search their souls for expletives pungent enough to express their hard luck! From this moment competing mills feverishly await their opportunity, and start up, relatively speaking, at the first crack of dawn. It is like the starting of a great horse- or motor-race. When the news is broadcast it sets in motion a myriad hopes, plans and ambitions. The echo is heard in far-off Hawaii; in the beet-fields of Europe; in the Bombay bazaars; in Australia; on the Paris Bourse; in London and America. Bets are made on the probable output of this or that mill; the newspapers produce columns of figures covering past records, and from them forecast possibilities. Merchants all over Cuba estimate how much of the vast sums received from the crop (the greatest factor in the sugar markets of the world) will gravitate to their respective tills, for every soul on the island is influenced in some way by it.

For this critical moment the mills during the off season have been gone over and furbished and manicured down to the last nail. For months thousands of men have worked in relays to put the hungry Minotaurs in shape quickly to gorge all the cane brought to them. Mindful that an idle hour during the *zafra* means an irreparable loss of hundreds of dollars to a disabled mill, new machinery, rly. equipment, supplies, and a host of spare parts have been ordered, and the wires of the telegraph and telephone companies have sizzled with commands that needed fitments for polished machines reach Cuba in time. When the powerful mills are grinding in rhythmic unison to gratify the sweet-tooth of a waiting world, an ultra-sensitive microphone or seismograph might detect a throbbing roar which, united, would exceed that of 200 Niagaras! All through the sun-drenched day and the star-lit tropical night this diapason concord tones through the sultry air to say that the cane from a myriad cars dumped at twilight into the yawning pits have passed through the dripping jaws of insatiable monsters who still hunger for the long trains that will silently roll in with the dawn. And every day repeats the process.

Sugar-Making. When the mechanical conveyors bring the cane into the mill from the chutes into which it has been dumped from carts and cars, it is passed to grooved rollers with

sharp edges that slice the cane longitudinally and otherwise crush it. Iron fingers grasp it and break it further before it reaches a series of ponderous compressor-rollers which, with increasing pressure, squeeze the sweet sucrose from it. When eventually it is pushed aside it is in the form of dried, tinder-like bagasse (*bagazo*) that is used under the boilers as fuel. The foaming juice (*guarapo*) falls into huge pans, and after being strained is pumped into big tanks near the top of the mill. A lime solution to neutralize the acid and remove certain impurities is added when the liquid is heated. This is now run into settling tanks where it concentrates into a top layer of froth, a middle layer of clear juice, and a bottom layer of dark brown, semi-solid material comprising mud, lime, and other stuff. The cleared juice now goes to the evaporator, where it is boiled down to almost pure syrup (*meladura*); then to vacuum-pans where a portion of it is crystalized. This product and the mother syrup are now run into perforated centrifugal machines which revolve a thousand times a minute. Here the crystals are separated from the mother liquor, which is hurled out as molasses (*miel*). This in turn is boiled down into 2 grades of sugar and a final molasses to be sold to the distilleries (*destilerías*) to be converted into alcohol, and to feed manufacturers for making cattle feed. The mud and lime from the settling tanks are used as fertilizers. See page 145.

The Polariscope (*polariscopio*) in which the raw sugar is now tested for its percentage of sugar, is an interesting feature of the laboratories of all the big mills. Its principle is based on the action of a ray of light passing through a quartz crystal and acting upon a sugar solution placed in a tube in the instrument. The degree to which the ray is deflected to the right or left when passing through the crystal is a measure of the percentage of sugar in the tube. Raw sugar (*azúcar crudo* or *de centrifuga*) usually is bought on a polarization of 96; white sugar usually polarizes at 99, 80. If it does not measure up to the standard it contains impurities or moisture, and the price is shaded in accordance. — Jute bags (*sacos*) which contain 320 or 325 lbs. of raw sugar now replace the old Spanish hogsheads with their net weight of 1400 to 1600 lbs. Many millions of these annually leave Cuba for the great sugar refineries (*refinerías*) in the U.S., where the yellowish product is converted into the white sugar (*azúcar blanco*) of commerce.

White sugar (Arabic, *açucar;* Persian, *xácar*) is a purified sucrose regarded as the greatest contribution of chemistry to the world's dietary, and unique in that it is a single definite chemical compound (C_{12}, H_{22} O_{11}), since most natural nutriments are more or less complex mixtures. It is one of the most nutritious of foods, without water or waste. As a source of energy that can be quickly mobilized for physiologic uses it is unequaled. As a food it is "cheap, clean, white, porta-

ble, imperishable, unadulterated, pleasant-tasting, germ-free, highly nutritious, completely soluble, altogether digestible, easily assimilable, requiring no cooking, and leaving no residue."

The by-products of sugar work for good and evil. Molasses (*melaza, miel*), a residual product of the sugar-mill, in its pure state is regarded as a highly concentrated form of carbohydrate food and is consumed in large quantities. The annual production of Cuban molasses, practically all of which is sold to distillers for making alcohol, is about 300 million gallons. Alcohol (Arabic, alkohol), a degenerate son distilled from the molasses, so deranges the bodily mechanism that it has been disqualified in many countries. A daughter with equally evil traits, called *aguardiente* (a variety of rum, *ron*), is another descendant which is being chased out of decorous countries. — Transparent crystal-sugar similar to the old-fashioned rock-candy is called *candi*; from the Arabic, *cand*, or *qandi* (Persian, *qand*), whence the English word *candy*.

Tobacco (*tabaco*, or *Nicotiana tabacum*, often referred to as Cuba's Golden Weed) came into history in 1492 when Columbus "beheld several of the natives of Cuba going about with firebrands in their hands, and certain dried herbs which they rolled up in a leaf, and lighting one end, put the other in their mouths, and continued exhaling and puffing out the smoke. A roll of this kind they called a *tabaco* (a name since transferred to the plant of which the rolls were made). The Spaniards, although prepared to meet with wonders, were struck with astonishment at this singular and apparently nauseous indulgence." [*Primer Viage de Colón*, Navarrete, tomo 1, p. 51.] This is the first recorded mention of the weed (a member of the potato family) which the ingenious caprice of man has converted into such a universal luxury that in Cuba alone (which with the Philippine Islands produces the finest tobacco in the world) the value of the annual crop (more than half of which is exported) is about $70,000,000. About 600,000 bales of approximately 140 lbs. each are produced; some of it so fine that (like the tobacco of the East Indies — Sumatra) it costs over a thousand dollars a bale. — The early voyagers found tobacco in use by the Indians throughout all the Americas. The Aztecs called it *yetl*, and also *tabaco* (from the name of an Indian province in Yucatan, where it may have originated). Columbus took it to Spain whence it spread to Portugal and Italy. Because *Jean Nicot*, the French ambassador to Portugal carried it to France (in 1560) it has since been called *Nicotiana* (also nicotine). Sir Francis Drake introduced it into England about 1585. In 1542 Mendez Pintó, a Portuguese navigator, took it to Japan, where it is called *tabako*, and also to China, where it is known as *tambako*. The indigenous Cuban name for the plant was *cojiba*, or *cohiba*. **The properties of tobacco**

are chiefly due to the volatile alkaloid nicotine ($C_{10}H_{14}N_2$). It is the most nearly universal of narcotics, and as such it induces a physical and mental quiet very gratifying to the habituated. Poets have sung in various keys the praises of "My Lady Nicotine," one, in particular (Isaac Hawkins Browne), referring to it in a deft parody as the "blest leaf" which is

> "Rest to the weary, to the hungry, food,
> The last kind refuge of the wise and good."

According to one writer the "tobacco leaves make friends and celebrate with gentle rites the vows of peace. They have given consolation to the world. They are the companions of the lonely, the exiled and the imprisoned. They are the friends of workers in mines, the fellers of forests and of sailors toiling over the desolate seas. They are the givers of strength and calm to the vexed and wearied minds of those who build with thought and brain the temples of the soul. They tell of hope and rest. They smooth the wrinkled brow of care, drive fear and strange misshapen dreads from out the mind, and fill the heart with rest and peace. Within this magic warp and woof some potent, gracious spell imprisoned lies, that, when released by fire, softly steals within the fortress of the brain and binds in sleep the captured sentinels of care and grief. These leaves are the friends of the fireside and their smoke, like incense, rises from myriads of happy homes. Cuba is the smile of the sea!"

The Tobacco Plantations or patches are called *vegas* (mead, meadow, open plain) and the men who tend them *vegueros*. These *vegas* sometimes comprise small plots from 3 to 5 acres in the midst of much vaster fields. Garden patches are legion in Cuba; many families raising their tobacco as northerners do potatoes or carrots. Not all of them produce tobacco of fine grade and good aroma. **The best Cuban tobacco** comes from the **Vuelta Abajo** (lower turn), a region approximately 60M. N. and S. and 50M. E. and W. around Pinar del Río City (see Index). The gently sloping land (a sandy loam containing many small pebbles) which produces the choicest leaf lies on the S. side of the hills with a chocolate-colored soil 2 to 3 feet deep above reddish yellow clay striped with white veins. The universally esteemed tobacco grown here probably owes its fine quality as much to the physical formation of the country as to the peculiar quality of its soil. Along the N. border of the district, where the best tobacco is grown, lies the high Sierra de los Órganos; on its northern slopes it gathers the rains and the moisture constantly borne landward by the trade winds, and these, with the effect of the surrounding heated waters of the Caribbean Sea and the Gulf of Mexico, give to the region south of the ridge a character of climate peculiarly its own. The magical qualities of the soil

are not easily determined. That certain chemical constituents exist is proved by the fact that one section will yield a product many times more valuable than that grown a few miles distant. And fine, selected plants removed from the most favored section degenerate when grown elsewhere.

To the W. and N. of the *Vuelta Abajo*, and separated therefrom by craggy hills sparsely clothed with slender pines, lie the broken lands of the *Órganos* foothills. In the quiet valleys and on the gently sloping hillsides of this retired region is grown much tobacco of a quality not so fine as the true *Vuelta Abajo* product. East of the V.A. district lies a region where an aromatic, heavier leaf known as the *Semi-Vuelta* is grown (chiefly for export to the United States). The different subdivisions of Pinar del Río province yield tobaccos of different grades. That of *Mantua* is heavy and suitable for blending with lighter qualities. The best known product is the *Montezuelo*. From *Remates*, at the southernmost point of the province, comes tobacco with a pronounced flavor popular in Germany and Austria. The product of nearer *Guane* combines a delightful flavor with good quality: the widely known Portales is produced here. The *Bajos* section is used for seed-beds, the tobacco grown being of inferior quality. A fine wrapper grade is grown in *San Juan y Martínez*, and some of the finest of the *Vuelta Abajo* product comes from the environs of *Pinar del Río*. From *Viñales Valley* comes a leaf heavier in quality than that of any of the other sections.

The tobacco grown in the adjacent Havana province and known commercially as *Partidos* (territorial division, or district) is of a lighter quality than that of the *Vuelta Abajo* region; blended therewith, and used as wrappers, it produces the finest grade clear Havana cigars. The *Guanajay* district, though properly belonging to Pinar del Río, is referred to as *Partidos* and yields a medium grade tobacco used as a filler. *Artemisa*, similarly situated, furnishes a fine grade of filler. Its heavy red soil, strongly impregnated with iron, very deep and difficult to cultivate except under favorable conditions of moisture, imparts to the leaf an aromatic quality considered desirable. The *Govea* product is of a rich quality and is used as a filler; the *Wajai* product has poor keeping qualities; the *Camaitos* tobacco is second grade; the *Bejucal* is only fairly good, and the *San José de las Lajas* leaf is poor. *Tumbadero*, spoken of as the king of the *Partidos*, along with *San Antonio* and *Alquizar*, produce fine wrappers of good keeping quality. *Ato* produces a poor grade, and *La Seiba* one similar to that of *Wajai*. Foreigners like the leaf grown in the *Consolación del Sur* region, particularly that of *Río Honda* and *La Leña*. The demand for the tobacco grown in the true *Vuelta Abajo* region is so greatly in excess of the possible production that vast quantities of leaf from other districts are substituted for it.

Santa Clara province, often referred to as the *Vuelta Arriba* (upper turn) and as *Remedios* (because tobacco was first grown in the neighborhood of the town of Remedios, S.W. of the seaport of *Caibarien*), produces upward of 250,000 bales annually of a tobacco much liked in the United States and Europe as a filler. The reddish-clay soil of the flat plains is similar to that of the *Partidos* region, but southward, around *Camajuaní*, *Santa Clara* and *Manicaragua*, the dark clay-sand loam is so fertile that good tobacco is grown in nearly all the valleys between the foothills. That of the *Santa Clara* section is particularly fine, with a delightful aroma, a good flavor and excellent keeping qualities. — The tobacco grown in the N. part of Oriente province is heavy, coarse and strong; it is used extensively in the manufacture of cigars for those who demand strength above all other qualities. That from the S. region, among the *Sierra Maestra* foothills, is largely exported to European countries.

The Tobacco Seed (*semilla*) **Beds** (*semilleros*) usually are prepared on land unfitted to grow the best grades and where brushwood or leaves have been previously burned — to destroy insect life and provide a little potash for the soil. The (tiny) seeds are sown in the late autumn (Oct. Nov.) and when the plants (*plantas*) are 5–6 inches high they are transferred to a *vega* where barnyard and commercial fertilizer have been worked into the soil. The plants are set about 15 inches apart in rows from 1 to 3 ft. apart. While growing, irrigation and cultivation must be fairly steady. Constant care is necessary to protect the leaves (*hojas*) from the numerous insects (*insectos*) which feed on them. Some of these are so much like the color of the leaf that detection is difficult. Some feed at night. Others burrow beneath the ground and cut off the young shoot. To overcome the destroyers the plants are sprayed with a mixture of corn-flower and Paris green.

As soon as the **seed-buds** appear, instead of permitting them to develop (into flowers of a purplish tint, 2 inches long, disposed in a terminal panicle) they are pinched off and the plant made to throw all its energy into the production of the (ovate to narrowly lanceolate) leaves. About 60–70 days after being transplanted these are ready to be plucked. When light, silky leaves to be used as wrappers are wanted, the plants are grown under palm or other trees, a framework of leaves, or (most in use) a canopy (an American idea) of coarse muslin or cheese cloth — to protect them from the direct sun and to keep out biting insects. The cloth is stretched over poles well above the tops of the stately plants (which will grow from 6 to 15 ft. high under favorable conditions). When the "shade" tobacco (so-called to differentiate it from that grown in the sunlight) is sufficiently mature the 4 lower leaves are stripped from the plant; 3 or 4 days later 5 or 6 are taken

from the middle, and 3 or 4 days after that the remaining leaves are pulled off and hung face to face, in pairs, over long poles resting on racks in the drying barns. Instead of being pulled off, the leaves of sun tobacco are cut up with the plant into as many parts as there are pairs of leaves; each pair attached by a bit of the stem and each hung straddle-wise over the pole. — About the end of May when the first spring rains fall, the leaves have attained the desired uniformity of color and are removed and tied into bundles for sweating. When the temperature has reached 120° Fahr. these bundles are separated, shaken up, turned over, and again put into piles to remain until the leaf is properly conditioned.

The grading is a delicate and expert process, for according to color, texture, aroma and fineness one leaf may be worth ten times as much as another or, in other words, one bale may bring $100 and another $1000. Sheafs or *gavillas* arranged according to the size and class of the leaves, and referred to as hands (*manos*), are tied together in fours and called *carots*. Eighty of these go to a bale (*tercio*), which is wrapped in a strip of *yagua* (bark of the royal palm), tied with a fiber made from the bark of the *majagua* (a Sp. Amer. tree of the linden family) and placed in single rows in a darkened, well-ventilated storehouse (*aposento, bodega*) to undergo another curing process. The temperature here is kept even, and after several days the bales are piled five high, upon one another, to ripen. Eventually many of them are packed in jute and shipped abroad. If packed in boxes the tobacco would sweat, absorb odors, and spoil.

Cigars and Cigarettes. According to the dictionary of the Royal Spanish Academy (Madrid) the cigar (Sp., *cigarro*) was so named because of its resemblance to the conical shape of the (Sp.) *cigarra* (Latin *cicada*) or locust. Cigarette (Sp. *cigaro, cigarillo*) is a French diminutive. The word most used in Spain, *pitillo,* is not much used in Cuba. The cigar of tapering form but not pointed at either end, and called a cheroot (from the Portuguese *charuto*) is more a Manila (where it was first made) product than a Cuban. In Cuba the cigar is often called by its original (native Cuban) name of *tabaco;* by the Spanish-Mexican *puro* (pure, fine), and as *cigarro puro.* — As many individual Cubans raise their own tobacco, so do many make their own *cigarros.* It is said that there are upward of 3000 small manufacturers in the island who produce the 400 million cigars annually smoked in Cuba as well as those shipped abroad. The bulk of the export business is done by two or three of the largest and most reputable firms whose products are trustworthy. There is no standardization of shapes; millions of cigars, from the long, thin *panatelas,* to the stocky *coronas,* and the more shapely *perfectos,* are made and shipped to all quarters of the globe. The best clear Havanas

are unexcelled, as are also the cigarettes — which are considerably cheaper than those made in the U.S.A. Because of the steadily rising cost of production good Havana cigars now cost anywhere from $100 to $500 a thousand. It is estimated that about 2 million cigarettes are smoked in Havana every day.

Cigar-making is one of the greatest of Cuban industries. The climate is an important factor in cigar rolling, the ever-moist air reducing the leaf to an appropriate flexibility. While many cigar-making machines have been invented, it is said that no mechanical device can equal the perfection of cigar rolling by expert human hands. A skilful operator can roll 400 cigars a day. While at work the men are addressed by a professional reader who sits on a raised platform and acts the part of a lecturer, or a human loud-speaker who reads the latest novel, or broadcasts news-flashes. Many attractive girls (*cigarreras*) work at making, sorting, labeling and packing the cigars. The finished products are examined by experts who reject any faulty ones. Those that pass inspection are placed in slightly ventilated, seasoned cedar cabinets and allowed to remain a few days to permit the moisture to evaporate. Great care is exercised in storing the cigars, for tobacco will lose its fragrance and flavor if placed near impurities. Eventually the cigars are packed in Cuban cedar boxes of 25, 50, and 100 each.

To ensure a perfect cigar the tobacco must be thoroughly cured and just moist enough to be handled without breaking. To guarantee the latter the leaves received sometimes are sprayed with clean water until they acquire the right consistency. Women and girls then strip the leaves from the stems, and after they are carefully graded, experts decide which tobacco is to be used for wrappers (*capa*), which for fillers (*tripa*), and what quality cigars are to be made of it. The wrapper determines the color; whether *claro*, light; *colorado claro*, ruddy; *colorado maduro*, dark (ripe), and *maduro*, the darkest grade. There are upward of 150 shades in the cured leaves. The filler, which comprises 90 per cent of the weight, determines the character of the cigar. A dark color does not necessarily indicate that a cigar is strong, nor does a light wrapper ensure mildness. Both dark and light wrappers can be strong and bitter if they are not thoroughly cured.

Havana cigars should be smoked slowly, else combustion will be imperfect, the fine white ash will fall off frequently, and the delicate aroma of the tobacco lost. — Cigar-bands (*bandas, anillos*) are said to be the outcome of a custom in Cuba in colonial times when Spanish ladies smoked the fragrant local product and placed paper rings about their *cigarros* to avoid staining their fingers by contact with the tobacco. — One of the greatest and best equipped of the Cuban factories is the internationally celebrated **Henry Clay & Bock & Co. Ltd.** of

Havana (Calle Zulueta, 10, opposite the President's Palace). Here visitors (who are welcome) are shown the various interesting processes of manufacture. Here too they can obtain passes to visit one of the several cigarette factories of the company in the capital. A noted expert on Cuban tobacco, *Mr. B. MacLennan*, is associated with the Henry Clay & Bock & Co. Ltd. and has his office at this Havana headquarters. Mr. O. S. Hernández, Director.

The tourist who buys cigars of street vendors may expect to be cheated. Though usually spoken of as having been made in, or stolen from, some well-known factory, in reality they are home-made, of inferior tobacco, assembled by hands of doubtful cleanliness, and in an environment the fastidious smoker would avoid. By packing these spurious goods in boxes of well-known makes the vendor swindles the buyer, defrauds the government of revenue, and usually gets a much bigger price than he deserves. To get first-class cigars they should be bought of reputable dealers who handle high quality products.

Vocabulary: Smoke, *humo*. To smoke, *fumar*. I don't smoke, *no fumo*. I smoke too much, *fumo demasiado*. He doesn't smoke, *él no fuma*. We won't smoke now, *no fumamos ahora*. She does not smoke, *ella no fuma*. One who smokes too much, *cigarrista*. Give me a cigar, *dáme un cigarro*. A package of cigarettes, *un paquete* (or *una cajita*) *de cigarrillos*. A box of cigars, *una caja de tabacos*. Cigar (or cigarette) holder, *boquilla*. C. maker, *cigarrero* (fem. *cigarrera*). Cigar store or shop, *tabaquería, cigarrería, estanquillo*. C. case, *petaca, pitillera*.

Tobacconist, *tabaquero*. T. user, or expert, *tabaquista*. T. box, *tabaquera*. T. pouch, *bolsa para tabaco*. Smoking-tobacco, *tabaco de fumar*. S. room, *fumadero, cuarto de fumar*. No smoking (allowed), *se prohibe fumar*. Smoking car (smoker), *carro* (or *vagón*) *de fumar*. Pipe, *pipa, cachimba*. Chewing-tobacco, *tabaco de mascar*. To chew tobacco, *mascar tabaco*. Cut-tobacco, *picadura*. Leaf-T. *tabaco en rama*. Snuff, *rapé, tabaco en polvo* (dust).

X. Art. Literature. The Press.

Painting. The artistic cravings of the Siboneyes and other pre-historic inhabitants of Cuba found crude expression in mural inscriptions on cavern walls, bizarre paintings on pottery and grotesquely fashioned idols, and on other primitive objects used in their domestic economy. Pictorial art as understood by the *Nahuas*, the *Mayas* and other southern tribes was unknown to them. Their drawings were of the crudest sort, the human form sometimes being scarcely recognizable. They possessed no inventive faculty, there was a narrow range of subjects, and a total absence of technique in the unskilful handling of their themes. Nothing of artistic value has come

down to us from them, and art in Cuba to-day can trace its origin to the inherited love for pictures possessed by the ecclesiastics and laymen who followed the great conquerors to the old New World.

The contemporary Cuban artist excels in portraiture and in the vivid representation of sanguinary revolutionary encounters. Some of the latter paintings are extraordinarily vigorous; the sharp, angry, brush touches portraying hatred and determination with an intense realism. The wholly charming Cuban-Spanish feminine types furnish an inexhaustible theme, as should also the beautiful Cuban landscape views, yet in this country of adorable vistas good landscape painters are rare. In certain historical paintings like those in the Havana Templete and in the Casa Consistorial at Santiago, the artists have adopted the ancient custom of introducing their own portraits, as did Titian in the Apotheosis of Charles V (de la Gloria), and Velásquez in his superb Las Meninas. Good historical pictures can be seen in the Palacio Municipal, and the Palacio Presidencial at Havana, and in the aforementioned places. Some of *Juan E. Hernández Giro's* best work is in the Santiago Museum and the Consistorial Palace, while *Luis de Sangles* is perhaps seen at his best in the Santiago Cathedral. There are a number of good private collections in Cuba but unfortunately they are not accessible to the public.

Perhaps in no place in Cuba can the nascent art of painting be studied to greater advantage than in the national gallery — unless it be in the annual exhibit by the *Associación de Pintores y Escultores*, held each year usually in one of the buildings facing the Prado. The paucity of pictures by early Cuban artists will be noted by the critic, and explained by the fact that, relatively speaking, Cuba is a young country without the artistic traditions and history of certain older and richer lands. Unlike Mexico, with its historically picturesque background and its fabulously rich mines whose concentrated wealth enabled fortunate clerics to import not only priceless masterpieces from Europe but sometimes the painters themselves, Cuba possessed no great silver mines and no wealth other than that laboriously wrung from the soil through agriculture. In the early days in Cuba there were more barefoot mendicant friars than opulent bishops with the wealth of Chihuahua or Potosí at their command, and the churches — always the zealous patrons of art in the New World — were poor and wretched rather than rich and sumptuous. For centuries during the Colonial Period Cuba was a financial loss to the Crown, and many thousands of silver pesos annually had to be drawn from the Mexican exchequer to aid this poorer sister to build her defenses and maintain her status in the West Indian world. Again, the atmosphere so long rent by revolutionary bickering was not propitious for the development of

the fine arts. And not a few imported treasures returned, like Columbus's bones, to Spain with its departing nationals. Those paintings which found expression on the walls of churches and convents perished with the demolition of these structures — for in Spanish Colonial times it was the custom for artists sometimes to express their richest fancies on the walls of sacristies and chapels, in nunneries and monasteries, and in rooms where the cabildo of the archicofradía of the various religious orders held their meetings. Many a priceless painting has thus been lost to the world through dampness, earthquake, the baleful effect of excessive sunlight, or the destruction of buildings containing them.

Literature (literatura). The pre-Columbian inhabitants of Cuba had no written language, and they left no literature and but few traditions. The Spanish conquistadores were men of iron rather than of sentiment, and it was not until the more placid days of the 19th cent. that writing became a cult, and men expressed their nature with pen and type. Thus while Spanish Cuba is upward of 400 years old, literature is less than a century. When Cubans began to write they turned to poetry as naturally as the girasol turns to the sun. The strength of many of the native writers lies in amatory poems, to which should be added a tendency toward elegiac strains. The ballad has never lost its hold on popular taste, and sonnets are even more frequent in Cuba than in Spain. Epigrammatic verse is common, with a leaning toward erotic sentiments. Much of the polemical verse popular during the revolutionary period is of no interest to the foreigner. — In the last century Cuba has produced many men of high literary attainments, not a few of whom have devoted their talents to scientific subjects, and to such purpose that their names are known wherever scientists foregather. The bibliography of their researches in natural history and the like is one of the richest in Latin America.

The first Cuban poet of note was Manuel Tiburcio de Zequeira y Arango (1760–1846), a courtly figure, half poet, half militarist, whose first essays appeared in the Papel Periódico, Cuba's first newspaper (founded in 1782 by Capt. Gen. Las Casas) and whose poesías had, by 1820, acquired an insular fame excelled by few of the writers who followed him. He is remembered by Cubans not only because he was first in the chronological order, but also because his ill-omened death seemed to foreshadow the fate of more than one of his fellow craftsmen (Milanés, who also died insane; Heredia, who perished from tuberculosis while still young; Zenea, Plácido, and Del Valle, who were executed, and others who met an unhappy end). The first edition of Zequeira's collected poems was printed in New York in 1829, 8 years after the first signs of dementia revealed themselves, and 17 years before his clouded mind ceased to function in 1846. His hallucination was that

when he was fully clothed he was invisible, whence the frequently heard expression: *Ponerse el sombrero de Zequeira* — put on Z.'s hat (or disappear). One of his best known poems (which was descriptive and dramatic rather than epic) was *La Batalla de Cortés en la laguna*, a thrilling episode of the Conquest of Mexico. His *Oda a la piña* (ode to the pineapple) is still recited by school children. Contemporaneous with Zequeira was the (bucolic) poet Manuel Justo de Ruvalcaba, whose pastorals (églogas), though somewhat erotic, and manifestly influenced by the work of Argensola and other masters of the Spanish school, were greatly admired. One of his best liked poems is *A Nise bordando un ramillete*. Certain of his catchy lines, like *¡Oh, qué dulce es amor cuando comienza!* make a wide appeal and frequently are quoted. Both Zequeira and Ruvalcaba did much to popularize Cuban lyrics.

The dean of Cuban poets of the 19th century; best loved of all the native bards; whose harmonious, virile verse regenerated Spanish American poetry, went to the far corners of the world and won for him the title The Cuban Homer, and the Cuban Tirteo (a 7th cent. Athenian bard) was José María Heredia y Heredia (see Index). His works have been translated in many languages, and his great ode to Niagara, widely known in America, gave him the title *Cantor de* (singer of) *Niágara*, and placed him among the immortals. For exalted ideals, profundity of thought, lucidity of style and a feverish capacity for work, Heredia stands supreme among his contemporaries. His *Ode al Océano* ranks with some of Byron's best work. Early in life the presentiment of a mortal infirmity clouded his brilliant mind and drew a veil of melancholy over his thoughts, but it did not deter him from becoming a master of English, French, Latin, Italian and his own sonorous Castilian. Among his most celebrated lyrics are *A mi caballo*, *Al Sol*, *A la noche*, and *A la inmortalidad*, each of which would have won for him a literary reputation. His deplorable association with a political conspiracy forced him out of Cuba in 1823, and while in Boston, Mass. (where he wrote and taught Spanish during 2 years), he received his sentence of perpetual exile. Invited to Mexico in 1825, by Guadalupe Victoria (the first Mex. president after independence), he was honored by the literati, became a Mex. subject, accepted a high political place that rescued him from penury, and did some of his best work (before he died, of consumption, in Toluca, May 7, 1839, aged 35 years). His first collected works were published in New York in 1825; the 2d in Toluca (he and his wife doing the presswork) in 1832. They have been reproduced in many countries. Heredia left an imperishable memory.

Conspicuous among the classics of that period are the alluring poesías, dramas, comedies, novels and folletines of Gertrúdis Gómez de Avellaneda (see Index), one of Cuba's

sweetest singers and most celebrated women. She was the *poetisa cubana* of universal renown; a child prodigy who at 6 composed her first cantos, and at 15 was writing lyrics that made her famous. When in 1836 she embarked at Santiago for Spain (where she spent the best part of her life), she wrote a Farewell to Cuba that placed her high in the Spanish Parnassus. As a writer of strong historical and romantic novels she was without a peer in her day. Her *Dos Mujeres*, written in Madrid in 1841–42, was acclaimed the best of that era. Her novels *Sab*, *Espatolino*, *Guatimozín*, and *La Baronesa de Joux* still live.

The first among the Cuban literati to write a purely Cuban novel was Cirilo Villaverde (1802–80), and when his classical and delightful *Cecilia Valdés* came off the press in 1838 Cubans realized that a novelist of a high order had developed among them. It is a picture of Cuban life and customs written in the atmosphere of a period when fast blackbirders pulsed swiftly between Cuba and the Gold Coast, and the barracoons of Havana were crowded with Mandingo slaves from the Congo and Mozambique. It depicts Cuban life, feminine intrigue, slavery and Spanish colonial episodes as no other book does. Running through it is a tragedy founded on the passionate love of a beautiful octoroon for a Spanish youth; a masterpiece of power, beauty and charm; fairly drenched with tropical grace and a woman's consuming love of love. The bitter agony of a tinted beauty declassed by the color line is portrayed with a skill that haunts one. Cuban manners and customs are described vividly and exactly, and the book is a precious archive of the vanished types of a picturesque era. In many ways it is to Cuba what Joaquín Fernandez de Lizardi's *Periquillo Sarniento* (published in Havana in 1816) is to Mexico, with the added attraction of a hopeless love for which a woman sometimes will die — and not unfrequently kill! Villaverde was a journalist of repute, and between 1830 and 1868 he contributed to many publications. For a time he lived in Philadelphia (where he taught Spanish, and married Doña Emilia Casanova, a Cuban revolutionary heroine) and between 1865 and 1869 was associated with the Spanish edition of Frank Leslie's weekly. Among his various books are *El Guájiro*, *La Peineta Calada*, *Los dos Amores*, etc. Similar novelas which appeal to the popular fancy are Carlos Loveira's *Generales y Doctores*, and *Los Ciegos*.

Heredia's brilliant success roused many distinguished poets to greater achievement, prominent among them José Jacinto Milanés (see Index), referred to as the Matanzas Swan, celebrated for originality, the tenderness of his lyrical verses and for his espinelas, or 10-line stanzas in which Cubans excel. After Heredia Milanés was one of the most popular and widely read poets of the period.

Gabriel de la Concepción Valdés, surnamed Plácido (1809–44, see Index), whose pungent political criticisms earned for him an early and ignominious death, and whose plaintive lyrics written from his prison cell are imperishable, was (despite his illegitimate birth and negroid complexion) one of the most popular idols of the poetry-loving Cubans. His rhythmic verses, saturated with sweetness and charm, have been translated in many languages. His brilliant imagination and clear perception appealed strongly to the proletariat and his *pasionarias* (love-poems) — admirable expressions of a fervid southern nature — still echo through the land. His tragic martyr's death enshrined him in the Cuban heart much as did that of Manuel Acuña in Mexico.

Joaquín Lorenzo Luaces (1826–67), often referred to as the monochord poet, an author of whimsical verse as well as a poet of sentiment, is justly esteemed for his Anacreontic productions — in which he was only excelled by Heredia (and perhaps by Zequeira). His amatory verses, though deeply tinged with erotomania, are the acme of daintiness and make a strong appeal to the lover of expert craftsmanship. His sonnets, odes, elegiac verse and other poems are in the same tone, but withal delightful. With a fancy as light as thistle-down he possessed the ability to express the most delicate shades of poetic thought, and with a soundness of judgment not always customary with poets — particularly when treading on thin ice.

Few Cuban poets are more securely enshrined in Cuban affections than the ill-starred Juan Clemente Zenea (1831–71, see Index), whose poignantly sorrowful verses sometimes bring a tightening of the throat to the most phlegmatic reader. A journalist of high attainments, a clever satirist with a muse that could express in simple phrases the deepest sentiments of the heart, Zenea also possessed the ability to write political invective that stung the oppressor to a fury of indignation. As editor of the *Prensa*, and later *la Revista Habanera*, he wrote verse and prose under the pseudonym of *Adolfo de la Azucena*. His *Cantos de la Tarde*, which first appeared as a collection in 1860, is a treasury of delight. His *Noche tempestuosa*, *Las sombras*, *Ausencia*, and *La America*, are among the finest things in the language. His ceaseless revolutionary activities finally landed him in the toils and for 8 months prior to his execution (in *el foso*, Aug. 25, 1871) he was imprisoned in la Cabaña fortress. There, while his loving, homely soul must have been torn by the tortures of Hell, he wrote fragments of his Martyr's Diary (*Diario de un mártyr*) that are known to almost every Cuban child. *Te mando mi bien, un beso*, and *A mi amada*, written after he had been sentenced to an ignoble death, play upon one's most intimate emotions. An excerpt (the last of 7 verses) from his *A una golondrina* (a beautiful

thing tenderly and masterfully expressed) is incised on his monument that stands at the foot of the Havana Prado.

Mercedes Matamoros (1857–1907, see Index), whose constant struggle with solitude and adversity caused her to be referred to as the writer of sad sonnets, sometimes wrote under the pseudonym *Ofelia*. Among her best productions are *El Ideal*, *La mejor lágrima*, and *La muerte del esclavo*. Other minor poets whose work appeals to the popular fancy are *Ramón Vclez de Herrera* (1808–86); *Ramón de Palma* (1812–60); *Domingo del Monte* (1804–53); *Miguel Teurbe Tolón* (1820–58); *Rafael María de Mendive* (1821–86); *Pedro Santacilia* (1829–1910), and many others. — José Martí (1853–95, see Index), the illustrious patriot and father of Cuban liberty, was a poet of exceptional ability. As a poet of patriotism he is esteemed as the best that Cuba has produced. An excellent example of his finest work is his ode to *Cecilia Gutiérrez Nájera y Maillefert.*

Certain Cubans excel as historians, and a fervid and sustained love of country adds charm to their work. Many Cubans of pronounced literary ability have chosen expression in scientific work. Preëminent among them was Felipe Poey y Aloy (1799–1891) famous as a philosopher, entomologist, ethnologist, biologist, teacher of zoölogy in the Havana University (which see) and author of the most complete work on Cuban ichthyology extant. His monumental *Ictiología Cubana*, in which he catalogued, delineated and described more than 800 Cuban fishes, is known throughout the world. His perspicacity and perseverance were such that few piscine forms escaped him, and it is said of him that *Todo pez nuevo busca a Poey, como todo libro raro busca a Bachiller* — every new fish hunts Poey up, just as every rare book seeks Bachiller! Besides being the greatest authority on the natural history of Cuba, Poey was a poet of pronounced ability. He had the talent of a writer, the inspiration of a poet, and the erudition of a naturalist, and his books are veritable mines of information for the seeker after facts. Among his outstanding works are *Una Centuria de Lepidópteros de la Isla de Cuba; Geografía de la Isla de Cuba; Tratado de Mineralogía* (all used as text books in the Cuban schools); *Memoria sobre La Historia natural de Cuba;* and *Catálago razonado de los peces cubanos.* Poey possessed the genius of conquering every subject he investigated. He was one of the great Cubans, as was also

Antonio Bachiller y Morales (1812–88), an erudite and indefatigable writer on a host of subjects, bibliophile, and referred to as the father of Cuban erudition. He possessed the faculty of shedding a new light upon every subject from his pen. Among his most important works are *Apuntes para la Historia de las Letras y la Instrucción en la Isla de Cuba* (3 vols.) and *Cuba Primitiva*, the best book extant on the origin, language, traditions and history of the Antillean aborigines.

Ramón Zambrana (1817–66), the first graduate in medicine and surgery from the Havana University, is widely known for his scientific and philosophical treatises. Among his most notable works are *Soliloquios*, published in 1865, and *Las Épocas de la Poesía en Cuba*. Of equal fame was Manuel Sanguily (1849–1910), historian, publicist, and writer on archæology and other subjects. His best-known works are *Los Caribes de la Isla; Cristóbal Colón y los Caribes*, and *Los Oradores de Cuba*.

Francisco Calcagno (1827–1900), author of the *Diccionario Biográfico Cubano* (a monumental work and the first of its kind on the island); and Estéban Pichardo (1799–1880), author of the *Diccionario Provincial casi-razonado de Voces Cubanos*, occupy a prominent place in the Cuban anthology. Likewise Jacobo de la Pezuela (1811–82), the distinguished author of the *Ensayo histórico de la Isla de Cuba*, and other equally valuable works. Saco, Guiteras, and many other notable names have shed luster on the Cuban roster. — Many of the best Cuban traditions have been kept alive by the admirable Sociedad Folk-Lórica Cubana, with branches in many cities and many tireless workers.

The Press (*la prensa*). When Capt. Gen. Luis de las Casas (known for his love of literature and progress) founded (in 1782) Cuba's first newspaper (*el Papel Periódico*) it marked an island epoch, for on that day the intellectual life of the country began, and Cuba emerged from the shadows of ignorance and stagnation into the sunlight of knowledge and progress. In the course of time other publications were founded; usually by high-minded men willing to devote their lives to the advancement of their country. The best literary efforts of the time were printed in these newspapers, and their files constitute an almost complete anthology of the productions of the most prominent writers during two centuries. To-day 541 newspapers (in Spanish, English, Chinese and whatnot) and magazines are printed in Cuba — 289 in Havana prov., 28 in Pinar del Río, 52 in Matanzas, 71 in Santa Clara, 20 in Camagüey, and 51 in Oriente (181 for every million inhabitants). Nothing has done so much for the education of Cubans as these papers (coupled with the schools) and it is to the credit of an enlightened government that in Cuba the freedom of the press is almost complete. See Havana newspapers.

XI. Physiography. The Cuban Republic. Topography. The River System. Swamps. Lakes. Caves. Valleys. Mountains. Minerals. Mineral Springs. Bays and Harbors. Configuration of the Coast. The Queen's Gardens.

La República de Cuba (koo'-bah), a perennially green, semi-tropical island (*isla*) poised on the upper rim of the torrid

zone; a solstitial barrier between the cool north and the warm south; a link between the Gulf of Mexico at the W. and the Atlantic Ocean at the E.; the largest and richest of the West India islands, is 90M. due S. of Florida, 48M. W. of Haiti, 85M. N. of Jamaica, 120M. E. of Yucatan, and lies between 74° 2′ and 84° 59′ of W. long., and 19° 48′ and 23° 12′ of N. lat. Its total area of 44,164 sqr. m. (of which 41,634 are on the island proper, 1180 on the Isle of Pines, and 1350 on the 1200 or more near-by islets and reefs: in all 114,385 sqr. kiloms.), makes it about the size of Pennsylvania or Virginia. Its width varies from 160M. (in Oriente prov.) to 22M. (in Havana prov.). The mean width is 60M. No point on the island is more than 40M. from the sea. In shape it is like an irregular crescent with a southern pitch. A line drawn straight across from Cape San Antonio, at the W. (on the 85th meridian, or that of Louisville, Ky.) to Cape Maisí, at the E. (on the 75th, in the lat. of New York or Montreal) would measure about 730M. Following the curve of the axis the distance is approx. 900M. Its strategic position at the entrance (which it half closes) to the Golfo de Méjico, and on the Florida Strait; and its control of the inlet to the Windward Passage (to the Caribbean Sea) and the Yucatan Channel (which connects the Sea of the Caribs to the Gulf) makes it of peculiar value — particularly to the United States.

Nature appears to have conspired to make this Mambí Land[1] one of enchantment, for it unites beauty and utility in an unusual degree, with the charm of the tropics and few of its drawbacks. Climate, soil and situation work together in such harmony that almost anything that grows anywhere grows here. Its metals range from gold to lead; its stately forests of precious woods are of almost incalculable richness; its sun-drenched plains produce five million tons of sugar each year; its vast fruit orchards remind one of Hesperides; its bays and rivers teem with fish, its jungles with small game, its marshes with aquatic fowl. Its tall mountains overlook one of the loveliest and bluest seas in the world, while its graceful valleys, thoroughly feminine in their charm, rival those of Kashmir and Anáhuac. Nearly every tree on the island produces some beautiful exotic fruit or fragrant flower; the myriad palms

[1] During the war for freedom the Spaniards called the Cuban insurgents *Mambíses* (*mambís*, and *mambí*), whence the name often applied to the country. In a folleto entitled *Los Mambíses*, written in Madrid, in 1874, by *Don Antonio González*, he says the word has various meanings. It is believed to have passed over to Cuba from Santo Domingo, where it is the name of a tree with large branches, in which the Dominican insurgents hid and fired at their enemies. During the war the Cuban *revolucionarios* published a newspaper which they called *El Mambí*. — The Cuban war-cry was *¡al machete!* — to the sword! This meant hand-to-hand fighting, and it indicates the valor and temper of the rebels. The word *machete* is from the Latin *machaerium*. In Cuba the instrument is also known as *calabozo*.

MAP OF
CUBA
SCALE
0 40 80 Miles
0 50 100 Kilometers
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Terry's Guide to Cuba
Copyrighted
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Railroads
Steamship Lines
MAP OF
WEST INDIES
SCALE
0 200 400 Miles
0 300 600 Kilometers
GULF OF MEXICO
STRAIT OF FLORIDA
ATLANTIC OCEAN
CARIBBEAN SEA
FLORIDA
TROPIC OF CANCER
WARD LINE
TO VERA CRUZ 802 M.
TO NEW ORLEANS 601 M.
P. & O. S. S. CO.
TO KEY WEST 90 M.
NEW YORK & CUBA MAIL S.S. CO.
(WARD LINE)
TO NEW YORK 1171 M.
FLORIDA EAST COAST
RAILWAY
Palm Beach
Miami
AIRPORT OF THE PAN AMERICAN AIRWAYS INC.
Key West
(Cayo Hueso)
BAHAMAS
Havana
Matanzas
Cárdenas
Sagua la Grande
Caibarién
Santa Clara
Cienfuegos
Trinidad
Sancti Spíritus
Ciego de Avila
Morón
Camagüey
Nuevitas
Santa Cruz del Sur
Puerto Padre
Gibara
Holguín
Antilla
Alto Cedro
Bayamo
Manzanillo
San Luis Jct.
Guantánamo
Baracoa
Santiago de Cuba
PINAR DEL RÍO
HAVANA
MATANZAS
SANTA CLARA
CAMAGÜEY
ORIENTE
Pinar del Río
Artemisa
Batabanó
GOLFO DE BATABANÓ
ISLE OF PINES
Nueva Gerona
Cape Corrientes
Cabo Francés
Yucatan Channel
GOLFO DE GUANACABIBE
UNITED RLYS. OF HAVANA
CONSOLIDATED RLYS OF CUBA
CUBA RLY.
Ciénaga de Zapata
Tunas de Zaza
QUEEN'S GARDENS
LABERINTO DE LAS DOCE LEGUAS
Golfo de Guacanayabo
Cabo Cruz
SIERRA MAESTRA RANGE
Pico Turquino
U.S. Naval Station
Windward Passage
TO BARACOA 90 M.
Key West
Havana
Pinar del Río
Yucatan Channel
ISLE OF PINES
Camagüey
Santiago de Cuba
Windward Passage
HAITI
REPUBLIC OF HAITI
SANTO DOMINGO
JAMAICA
PORTO RICO
LEEWARD ISLANDS
WINDWARD ISLANDS
TRINIDAD
YUCATAN
HONDURAS
NICARAGUA
COSTA RICA
PANAMA
Panama Canal
COLOMBIA
VENEZUELA
Longitude West from Greenwich
REED & SHANAHAN, BOSTON, MASS.

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Cabarien
Sancti Spiritus
Trinidad
Camagüey
Santa Cruz del Sur
Manzanillo
Bayamo
Alto Cedro
Guantánamo
Santiago de Cuba
Gibara
Antilla
Holguín
Moron
Pinar del Río
Cape Corrientes
Cabo Frances
ISLE OF PINES
GOLFO DE BATABANÓ
GOLFO DE GUANACABIBE
ARCHIPIÉLAGO DE LOS CANARREOS
LABERINTO DE LAS DOCE LEGUAS
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CONSOLIDATED RLYS. OF CUBA
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WINDWARD ISLANDS
TRINIDAD
HONDURAS
NICARAGUA
COSTA RICA
PANAMA
COLOMBIA
VENEZUELA
Longitude West from Greenwich

especially being extraordinarily useful to man. The rounded hills conceal within their green bosoms caves of awesome beauty. No venomous reptiles, no fearsome beasts nor deadly pests lurk in the fields to prey upon man. The few snakes on the island are non-poisonous and they confine their depredations to the lesser animals and fowls. A striking peculiarity of this prodigal island is that it always bears the aspect of youth and radiant virility. The transition of the seasons is almost imperceptible, flowers are always blooming somewhere, and one often sees trees laden with old and young leaves, fruit and blossoms at the same time. Young sugar-cane grows side by side with ripening crops, and birth and fruition are perpetual. The friendly, happy, smiling, helpful people reflect this Elysian state, and are contented and prosperous. The island is believed to be the loveliest of the Antillean group.

Topographically Cuba is divided into 5 clearly marked regions; for purposes of civil administration into 2 departments (Eastern and Western) and 6 provinces or *provincias*, — to Cuba what the States are to the United States. **Pinar del Río** prov. at the W., with an area of 5206 sqr. miles, is dominated by a prominent mt. range flanked by piedmont hills that delimn valleys celebrated for their beauty and productiveness. The **Vuelta Abajo,** or lower turn; that section stretching southeastward from Havana, lies here, and from it comes some of the finest tobacco of the world. **Havana** (3170 sqr. m.) and **Matanzas** (3256 sqr. m.) are flat and rolling, with scattered hills a few hundred ft. high. The **Vuelta Arriba,** or upper bend embraces the section E. of Havana as far as **Santa Clara.** This prov. (area 8257 sqr. m.) is billowy, with extensive valleys wherein much fine tobacco is grown. Flanking it at the E. is **Camagüey** (10,064 sqr. m.), a region (300–400 ft. above the sea) of vast open rolling plains covered with great sugar-estates, cattle-ranches, haciendas and orchards. Patches of woodland are features of it, and in the E. there are ranges of low mts. The narrowest part of the island is near the W. boundary. A submergence of 300 ft. here would halve the island. The military *trocha* established during the revolutionary period bisected the island at this point. **Oriente** prov. (area 14,211 sqr. m.), at the extreme east (where one finds the least development) is marked by high mts. (tallest in the island), with rough lateral ranges, extensive valleys and fine open stretches. — For military purposes the island is divided into 3 departments (*departamentos*), *oriental*, *central*, and *occidental*, and subdivided into *partidos*, or districts, *municipios*, etc. A great central highway to connect all the provinces and subdivisions is under construction.

The land (*terreno*) is exceptionally rich and consists of a black or brown argillaceous soil laden with humus, and a stronger red soil charged with oxide of iron. In places they

intermix like the squares on a chessboard and are almost as sharply defined. There are few barren spots. While sugar-cane does best in the black land (which holds moisture better than the red), many *cañaverales* are found in the red areas. Pineapples, tobacco and other crops thrive prodigiously in these (which preponderate in Pinar del Río prov.). The red sandy marl overlaying limestone, and the superficial layers of oxydized iron blended with silica and clay, and decomposed by the humidity, form an almost ideal seed-bed for the myriad tropical plants which spring from it. Usually the land is held in large tracts — much of it owned and cultivated by the big sugar and tobacco companies. Many of the farmers are tenants.

The River System is limited to a few short streams which plunge down the N. and S. watersheds from the mts. to the sea. The largest, El Cautó, which flows (about 150M.) westerly from the Cobre Mts. through the Bayamo Valley to Buena Esperanza Bay, is navigable for small boats for about 60M. Next in size are the Sagua Grande (big) and Chica (small), the former navigable for about 15M. Conspicuous among the smaller ríos, several of which are periodic, is the Moa, which plunges out of a vast cavern in the hills N.E. of Guantánamo and forms a beautiful sloping cascade 300 ft. long in its dash for the sea; the Mayarí, which flows from the Sierra del Cristal into Nipe Bay; the romantically picturesque Damují, at Cienfuegos; the busy Canimar at Matanzas; the Cuyaguateje in Pinar del Río, and the idyllic Yumurí, which flows through one of the loveliest valleys on the island. Certain of the rivers disappear into limestone caverns, later to reappear on the surface or continue through underground passages to the sea. Many of the springs that bubble up among the cayos off the coast are believed to originate in these disappearing rivers, which hydrostatic pressure thus brings again to the surface. The blind fish found in some of the subterraneous streams are thought to be of deep sea origin and originally to have swum into the rivers at their ocean outlets. As they approach the coast certain of the rivers expand into marshes and lagoons (*lagunas*) that cover vast areas. A notable example is

The Zapata Swamp (*ciénaga*), in Santa Clara prov., on the Carib coast, upward of 600 sqr. m. in extent, and so named for its fancied resemblance to a shoe (*zapato*). Other large *ciénagas* are the Majaguillar, E. of Cárdenas, and Bull Swamp, S. of the Cautó River.

Lakes (*lagos*) are few in number. The largest is the *Laguna del Tesoro*, in the Zapata swamp. The Ariguanabo, N. of San Antonio de los Baños (near Havana), has an area of 6 sqr. m. Its outlet, the San Antonio río, sinks into the ground near the Baños and makes its way to the coast through hidden passages.

Caves (*cuevas*), caverns (*cavernas*) and grottoes (*grutas*) abound in the limestone formation of which Cuba mainly is composed. Some of them are famed for their size and beauty, particularly **Bellamar** (see Index), a rival of the Mexican Caves of Cacahuamilpa and, when completely explored, perhaps of the Mammoth Cave of Kentucky. From certain of the caves, notably Cotilla, Monte Libano, and the Cueva del Arroyo (near Santiago), prehistoric relics of the autochthonous inhabitants of Cuba have been found. The caves in the Cubitas mts. (see Index) contain picture writings resembling those of certain North American Indians.

Valleys (*valles*). The Cuban valleys are famed for their beauty and variety. When begemmed with gay flowers and feathery palms, and brooded over by an azure sky incomparable in its winsomeness, they charm the traveler by their physical loveliness. The gem-like **Valley of the Yumurí** (see Index), the graceful Viñales Valley, and the stately vales of Villa Clara, Trinidad, and Cienfuegos, each adds witchery to the region roundabout it.

Mountains (*montañas*). White Tertiary limestone with secondary formations of syenitic and serpentine strata are the salient constituents of the Cuban mts., which usually are covered to their tops with an amazingly rich and varied flora, semi-tropical in character, and of a diversity unknown in many lands. The main systems are the Occidental, the Central, and the Oriental, connected by an occasionally flattening ridge traversing the center of the island and gradually rising as it approaches the E. end. The highest, or master ridge, is the narrow, precipitous **Sierra Maestra,** which hugs the Carib Coast from Guantánamo at the E. to Cabo Cruz at the W. Its culminating point (highest in Cuba), is the **Pico de Turquino** (see Index). Lesser peaks of this range (which geographically is classed with the high mts. of Haiti, and is a segment of the cordillera which dominates the Greater Antilles) are El Cerro del Oro and La Gran Piedra. The Sierra de Cobre (copper range) a part of this Oriental system lying E. of Santiago, has a general elevation of about 3000 ft.

The Central Range, which occupies a limited area near Cienfuegos, has for its culminating point El Pico del Potrerillo (herdsman peak), 3000 ft. high. The Occidental Range, in Pinar del Río prov., consists of three broken parallel chains (usually referred to as Los Órganos — organ mts.) running N. and S. near the Gulf coast, with El Pan de Guaijabon as the crest (3000 ft. and the highest point in W. Cuba). Extending from Nipe Bay to Cape Maisí, on the N. side of the island, is a tumbled sea of wild, broken ranges filled with minerals and covered with dense forests of precious woods. To the W., in Matanzas prov., is the well-known sailors' beacon called Pan de Matanzas (1267 ft.). A similar landmark for mariners is

the Tetas de Managua, near Havana. The towering Yunque (anvil), near Baracóa, a truncated cone 1824 ft. high, in a wildly crumpled region, is also a pointer for navigators. — Peculiar features of the foothills (*colina, cerro*) are the **mogotes,** or conical hummocks, sometimes several hundred ft. high, and manifestly the remains of taller hills worn by the elements to their present estate. *Lomas,* or rounded hills less steep than the *mogotes* abound. When a mt. peak is shaped like a loaf of bread (*pan*) it is so-called, as Pan de Matanzas, etc. The honeycombed limestone cliffs so prominent along the Cuban coast are known as *soborucos.*

Minerals (*minerales*) abound in certain regions, particularly in Oriente prov. where there are 1600 iron, gold, copper, silver, manganese and other mines. The great Hematite deposits at Daiquirí and Caney, and the copper lodes of El Cobre (near Santiago) and Matahambre (Pinar del Río prov.) are famous. The mines (*minas*) are described under their respective headings. A copy of the Mining Laws (*leyes mineras*) can be obtained at the Department of Agriculture, Commerce and Labor, Havana. — **Mineral** and non-mineral **Springs** (*manantiales*) are scattered all over the republic, and are mentioned at various places in the guidebook. See *Vento, Guanabacóa, San Diego, Madruga, Nueva Gerona,* etc.

Bays and Harbors (*bahías y puertos*). Cuba possesses more fine harbors than any other island of its size in the world. Most of these are shaped like a pouch or a flagon, with a narrow neck and a bulbous body. The harbor of Havana, with its landlocked lake and small neck is an example. Nearly every Cuban port of any importance has a fine bay and harbor, that of Cienfuegos covering an area of about 50 sqr. miles. Other notable examples are Bahía Honda, on the Gulf coast, Santiago, Trinidad, Guantánamo, etc. The peculiar shape of the harbors greatly increases their security and defensibility. Most of them are believed to be drowned drainage basins, or what the Valley of the Yumurí would be to Matanzas were the valley submerged. The actual harbor of Matanzas is an exception to the general rule. The number of small bays that can be utilized for coastal trade is extraordinary.

Configuration of the Coast. Throughout almost its entire length of 2500M. (6800 counting all the indentations and contours of the outlying islets, etc.), the Cuban coast is guarded by coral reefs (*arecifes*) and keys (*cayos*) that make inexpert navigation perilous. The N. coast (*costa*) is studded along the middle of its length with about 600 keys and *islotes* (tiny, barren islands) that form a sort of coraline bulwark against the sea. All of them are the work of the indefatigable coral polyps whose work and death through countless ages have left calcareous deposits which in time have grown from the bottom of the sea to the surface. Upward of 700 of these *cayos* stretch

along the S. coast, where also lie the celebrated **Queen's Gardens** (see Index). Fish are plentiful in the vicinity of these reefs, and on certain of the islands off the N. coast game is found. Many romantically beautiful headlands and crescentic beaches mark the Cuban shore.

XII. Climate and Seasons. Trade Winds. Hurricanes. The Gulf of Mexico. The Gulf Stream. The Antilles. The West Indies.

Climate and Seasons, *clima y estaciones.* As Cuba lies within the tropics (*los trópicos*) the climate is that of the torrid zone (*zona tórrida*), but the N.E. Trade Wind exercises a marked and temperate influence upon it and renders it healthful, and in winter delightful. Two distinct seasons are recognized, the dry, cool *estación de las secas* (Nov. to May), and the warm, rainy *estación de lluvias* (May to Oct.). They are practically uniform all over the island. Although supposed to be of about equal length, they are not sharply defined. The wet season is apt to be capricious, since the rainfall (*caída de lluvia*), which is ample, may not be heavy until June or after Sept. A third of the aggregate (at Havana about 52 inches a year) may come in heavy showers (*aguaceros*) during the so-called dry season, but as a rule about 72 per cent of the annual fall comes between May and Oct. These vernal showers usually are welcome, as they lay the dust, scrub the streets, drown the microbes and cause the flowers to bloom with unbridled enthusiasm. At the beginning of summer they impart a delightful freshness to the landscape, transforming the island into a floral garden worth going far to see. All nature smiles, and the beauty of earth and sky is remarkable.

While there is little difference in the rainfall between the E. and W. sections of the island, the rains brought by the trade winds appear heavier and more frequent on the high slopes at the E. end. The average number of rainy days (*dias lluviosas*) during a year is 102; days in which the heavens are completely clouded are rare. There are more clear days in the interior of Santa Clara, Camagüey, and Oriente provinces, which are least influenced by exterior conditions, than in Havana. Here the daily sunshine can be predicted with almost mathematical certainty. In the Isle of Pines the wet or summer season is tempered by a sea breeze which sets landward about 2.30 P.M. The greatest rainfall is in May, June, and July.

The Cuban Winter (*invierno*) is a cool reflex of the winter of the U.S. While to residents it is a season which they wish to pass quickly, to the northern visitor it is a delight; a tang which imparts a tonic to the body and elasticity to the spirits. The temperature at Havana in these cool months ranges be-

tween 50° and 78° with a mean of 66°. The maximum temp. is reached between noon and 2 P.M. and the minimum between dawn and sunrise. The general maximum in the hottest months (July–Aug.) is 88°, the minimum 77° and the mean 82°. From 10 to 12 o'clock are the hottest hours of the day. In the early afternoon a refreshing sea breeze (*la virazón*) sets in from the water and blows until after midnight. The Jamaican residents call this the doctor, and the refluent land breeze (*el terral*) the undertaker. This sea breeze which comes in laden with coolness and salted ozone makes life in Cuba with its cloistered houses, its palms and its midday siestas, far more supportable than in New York with its furnace-like houses and heat-radiating streets.

While humidity (*humedad*) is the emphatic quality of the Cuban atmosphere, the dog-days (*canícula*) never scorch or stew one as do the heat waves of the North. Nor is the clammy, suffocating heat of the mainland found in Cuba. The high temperature is moderated by great evaporation and this gives an impression of coolness. It presents the most favorable conditions for the development of a luxuriant plant life, thus throughout the year the fields and forests preserve an exuberant verdure which again contributes in part to the humidity. — Sometimes between Nov. and Feb. a boreal wind, the *norte* of the Mex. Gulf — usually the fag end of a blizzard — whips and thrums across Cuba and temporarily adds a third seasonal change to the climate. If it happens to be a *norte fuerte* (hard blow) with what is termed a *hueso colorado*, or red core, one which blows with great violence for two or three days, the mercury may topple several degrees and chill the thin blood of the Habaneros. The *chocolatero*, or chocolate-colored storm, is less violent than the foregoing. Often they are dry storms of wind only. The prevailing wind over Cuba is the Northeast Trade (see below). Its uniformity is modified by the season and by the time of day; it is broken by barometric disturbances and in many localities is deflected by local topography. In summer when the sun is high and Cuba lies nearly beneath it, the trade wind trends E.; in winter it is more nearly N.E.

In expressing **direction** the Cubans usually say *al barlovento* for to windward (generally synonymous with East), and *sotovento*, to leeward (or to the West). For instance: such and such a place is *2 millas a barlovento*, 2 miles to windward.

During and after the rains the atmosphere is almost inconceivably transparent and brilliant, and this gem-like quality, coupled with the intense blue of the inter-tropical sky, produces a glory sublime in its beauty and serenity. The splendor of the early dawn is such that one is repaid for sitting up all night to witness it. Residents appreciate this charm of the first hour of daylight, and the Cubans are early risers. The spectacular **sunsets** (*puestas del sol*) during the rainy season

are almost as gorgeous as those of Manila or the China coast, and at night the stars are overwhelming in their beauty and multiplicity. Preëminent among these is the glittering framework of the Southern Cross, *la cruz de María*, which usually shines down from the sky at the solemn hour of midnight, then declines and vanishes toward the equator.

The Zodiacal Light (*la luz zodiacal*) is sometimes observed in Cuba with thrilling clarity before sunrise or after sunset. An elongated triangular strong white light resembling the dawn suddenly becomes luminous in the sky, lying nearly in the ecliptic, its base on the horizon, and its apex at varying altitudes, sometimes nearing the zenith. In the period of its greatest brilliance it rivals the splendor of the Milky Way. As the beholder watches what he thinks is the dawn flowing in, the luminous track diminishes in vividness and disappears, leaving the vault of heaven almost as dark as it was before.

To rain, is *llover;* rain-water, *agua de lluvia;* rainstorm, *chubasco, tempestad de agua;* shower of rain, *chaparrón;* to rain pitchforks, *llover chuzos;* rain or shine, *que llueva o no;* rainbow, *arco iris.*

The Great Tropical Trade Winds (*vientos alisios* or *generales*), so-called for their aid to navigation and help to commerce, are concomitants of the equatorial currents and the Gulf Stream, come from the vast expanse of the Atlantic, usually blow with a steady velocity from the N.E. to the S.E. across the West Indies, and are a priceless boon to the inhabitants thereof. Their benign influence extends to the United States, for they make the S. breezes which blow across Texas and the contiguous states, and act thereon much as the S.W. monsoon (Arabic *mausim,* or 'strong wind') does upon the parched plains of Hindustan. The meteorology of the entire West Indies is affected by the action of these atmospheric currents, the steady and beneficent trade winds of the N.E., and the sudden spasms of tempest which sometimes develop into furious and destructive hurricanes.

The origin of the Trade Winds is interesting. "The heat of the equatorial zone causes the air to expand and rise, and this produces a pressure from N. and S. which draws currents along the surface of the globe from the direction of the poles. The rotation of the earth toward the E., increasing in surface speed with the increase of the diameter in its latitude, tends to draw these currents into one equatorial stream, but the freedom of expansion and movement characteristic of the air causes it to join the rising mass where the currents meet in the equatorial belt, and to flow back in counter currents to the N. and S. In the N. hemisphere the surface currents, drawn from the direction of the Arctic zone and deflected to the S.W. by the revolution of the earth, constitute the N.E. trade winds. Sweeping over a wide expanse of ocean without interruption, they become within a certain zone remarkably uniform and steady, though affected more or less by change of season and external atmospheric disturbances." They were a mystery to the early navigators, sometimes filling them with alarm lest they be carried to far regions from whose unknown bourne there might be no return.

The temperature of these great air currents which flood the

West Indies throughout the year is remarkably even, being neither extremely hot nor cold. The intense extremes of the N. are unknown. They warm the northern blasts of winter and mitigate the tropical radiation of summer. Hence throughout the West Indies the temperature is equable, normally between 70° and 80° at sea level, and varying above or below this only in restricted localities influenced by mountain summits or other land barriers that cut off or deflect the wind. The great southward-flowing blizzards that sometimes sweep down from the United States to invade the West Indies, and which are called *nortes* (northers) receive short shrift in the sun-swept region of this smiling southland, and while sometimes they exert a feeble and fugitive coolness over the Greater Antilles they rarely reach the tropical shores of the Windward Islands. The absence of a breeze in the West Indies quickly brings extreme discomfort and a deep apprehension. If in these periods of atmospheric quiet the barometer falls rapidly and high racing clouds plunge wildly across the zenith, it usually is the precursor of the dreaded hurricane.

The West Indian Hurricane (Spanish, *huracán;* from the Carib *hurakan*, or *huiravucan*), a prolonged tempest of great intensity, corresponds to the dreaded cyclone of northern latitudes and the thrashing, devastating typhoon (Chinese, *taifū;* Japanese, taifū, and ōkaze) of the China Seas. Their birth presents an interesting phenomenon. "The vast mass of heated air rising from the burning deserts of Asia and Africa, spreads in the upper regions and a part of it flows west over the Atlantic, slowly descending. The heated masses from the east encounter in the upper air of the tropics the returning currents of the trade-winds speeding to the east of north, and generate vast eddies which descend obliquely toward the earth in a north-westerly direction until they strike the lower currents rushing to fill the equatorial vacuum. Sometimes there is a concurrence of differences in temperature and pressure and in electrical conditions, which begets a terrific commotion along the earth. Out of these conditions spring the destructive *huracán*, a hurtling, shrieking, demoniac wind which follows a narrow path to the west of north across the lower part of the Lesser Antilles and over one or more of the larger islands, furiously flattening almost everything it encounters, and leaving a trail of devastation and loss where it has crossed the land or sea. Its huge spirals always circle from left to right, and the velocity of the wind is greatest on its western edge, where its movement is with the general direction of the storm. Varied conditions of moisture and electricity cause darkness and lurid lights and colors, which add their appalling effects to the fury of the air; lightened pressure within the vast spirals of the wind lifts the surface of the sea and sometimes causes great tidal waves, and occasionally masses of water are whirled up from

the ocean to be precipitated in drenching torrents upon some hapless shore."

The diameter of some of these twisters (rare in Cuba) is 250M. and their rotary velocity sometimes as high as 125M. per hour. They are forecasted by the barometer and an instrument known as the barocyclonometer, which indicates by needles like those of a compass the direction of the wind. An irregular movement of the barometer, followed by a fall; also a rapid rise succeeded by a fall, perhaps unsteady at first, are suspicious signs. Oppressive heat accompanied by a hazy atmosphere, a halo round the sun, livid tints at sunset, heavy leaden clouds, and fitful gusts of wind and rain are some signs of the approach of a hurricane; also a broken, irregular sea or swell generally from a different direction from the wind. When a hurricane is brewing, sensitive folks are oppressed by a feeling too subtle to describe, and birds and animals become restive and vocal. Quick *huracánes*, as differentiated from slow ones, usually come to the West Indies in October (just when the typhoons have vanished from the China Seas) and they are the worst. As if ashamed of their sudden burst of temper they often are followed by beautiful clear, dry weather. The islands then sparkle and glisten like sunlit jewels; the grieving clouds are gone, the weeping, soaking rains give way to sunshine indescribably winsome, and Nature smiles broadly over the southern seas.

The Gulf of Mexico (*el Golfo de Méjico*) which washes the Cuban shore on the W. and exercises such an important influence on its climate, is an ovaliform section of the Antillean Sea lying to the W. of the Atlantic Ocean and N.W. of the Caribbean Sea, and is believed to be the restricted survival of a vast interior sea which in the dim twilight of time extended over the Great Plains region of the present United States and perhaps separated North America into twin continents — the Appalachian and the Cordilleran. Unlike the contiguous Carib Sea which limits Cuba on the S. and has a mountainous periphery, the Gulf, with the single exception of its extreme S.W. indentation upon the coast of Mexico, is almost surrounded by low plains composed of sediments deposited when its own waters occupied a much larger area than at present. Despite the fact that vast rivers which drain nearly one fourth the area of the United States, and even more of Mexico, are constantly pouring detrital sediment into the great basin of the Gulf, its maximum depth is 12,175 ft. The average depth, exclusive of the submerged coastal plain is about 9000 ft. Its area is about 750,000 sqr. m.; its length, from E. to W. about 660M. and from N. to S. it varies from about 450M. to 680M. The shoreline is estimated at about 3000M. The temperature of the water in the Gulf usually is about 86°, while in the ocean, in the same latitude, it is 78°. Cuba divides the entrance to,

and the outlet from, the Gulf into two channels, Florida, at the N.E., and Yucatan at the S.W. The Yucatan Channel (about 6000 ft. deep and 125M. wide) forms the southern outlet, and the only way it can be approached from the Atlantic is through this channel. The Bay of Campeche is the largest indentation of the Gulf. The level of the water is thought to be a trifle higher than that of the Atlantic Ocean, which may account for the great velocity of the Gulf Stream which flows out of it. The waters of the Gulf and the Caribbean Sea (which together often are referred to as the American Mediterranean) aggregate about 1,365,000 sqr. m. (the Caribbean 615,000) or one sixth the area of North and Central America.

The Gulf Stream (*el corriente del Golfo de Méjico*), a remarkable current first brought to the attention of naturalists in 1776 by the curious observations of Benjamin Franklin (who so named it) and Sir Charles Blagden, is a great oceanic river thrown off from a titanic whirlpool caused chiefly by the tremendous velocity with which the waters of the Atlantic, moved by wind and terrestrial motion, pour into the Caribbean Sea through the straits between the Windward Islands and the passage between Cuba and Santo Domingo. It is the mightiest of all known ocean currents, the connecting link between adverse climates and contrasted races, between the heated tropics and the frigid north. Its wholesome contribution of West Indian temperature to the climate of Northern Europe has had an incalculable effect upon civilization. Its transcendental effect upon mankind was made manifest while the art of navigation was yet in its infancy, and before America was discovered. It long exerted a compelling influence upon the European mind. It suggested to Christopher Columbus certain indications of the existence of western regions. Humboldt says that two corpses, the features of which indicated a race of unknown men, were cast ashore in the Azores toward the end of the 15th century, almost at the time when Peter Correa, brother-in-law of Columbus, and governor of Porto Santo, found on the strand of that island pieces of bamboo of extraordinary size, brought thither by the western currents. The dead bodies and the bamboo attracted the attention of the Genoese navigator, who conjectured that both came from a country situated toward the west. The fruits of several trees of the Antilles are often washed ashore on the coasts of the islands of Ferro and Gomera (Spain). Before the discovery of America the Canary Islanders considered these fruits as coming from the enchanted isle of St. Borondon, which, according to the reveries of pilots, and certain legends, was situated toward the west in an unknown part of the ocean, buried, as was supposed, in eternal mists.

The stream is a part of the great equatorial current which is produced by rapid evaporation under the tropic sun, and which

draws the cooler and denser water from N. and S. toward the equator. The great velocity of the earth's surface in its rotation toward the east, as the diameter perpendicular to its axis increases, draws these two currents from N. and S. into a single broad stream tending west upon the central belt of the globe. As this strikes the South American coast it is deflected to the N.W. and thrown upon the barrier of the Lesser Antilles — peaks which rise from a continuous bench 3000 ft. below the surface and are separated by valleys and chasms of varying width and depth. While part of its great volume is again deflected N. to be spread over the Atlantic, vast quantities of the water make their way among the huge pillars and over the vast sills of the Caribbean barrier and rush on to be forced into the Gulf of Mexico by the swelling mass behind. As the movement is continuous, the invading force of equatorial water is turned back by the resisting shores of the Gulf and by the cooler water that drains down from the Mississippi River, and is driven out again through the Florida Strait to form the Gulf Stream.

On entering the Gulf a minor stream branches out from the main current and develops an intricate system of counter currents in the spacious central basin. Toward the center of this nearly circular sea the waters appear to be in a state of equilibrium, while at the edge they move parallel with, but at some distance from, the surrounding coasts. After following the Mexican coast from Vera Cruz to the mouth of the Río Grande, thence to the mouth of the Mississippi and the shoals west of the S. extremity of Florida, one of these currents, after making a vast circuit to the W.N.E. and S. takes a new direction and throws itself with impetuosity into the main stream as it surges through the Florida Strait. Here the main stream resembles a torrent as it rushes along sometimes at 5 miles an hour (120M. a day). Where the dark blue waters meet the muddy outflow of the Mississippi, which is cooler and denser, the line of demarcation is as clear and as constant as if the different colored barriers were solid. Here it is 37M. wide and 1200 ft. deep, and its volume is 2000 times as great as that which the Mississippi empties into the gulf as the drainage of a continent, while it moves with a more rapid flow than the greatest rivers of the earth. Another current enters through the Yucatan Channel, follows the N. coast of Cuba then sets toward the Florida Strait.

As the Gulf Stream issues from the Florida Strait it is joined by other portions of the equatorial current deflected north by the barrier of the West Indian islands. As it advances eastward toward the Bahamas, its volume is increased and its speed lessened. Following the Atlantic coast with a velocity of from 2 to 5 miles an hour, it gradually expands in breadth and diminishes in depth; then, with a lowered temperature, it

mingles with the waters of the North Atlantic. Here it loses the property of a stream, properly defined, and becomes a 'drift.' As such it is perceived beyond the E. edge of Newfoundland as far as about 30° west longitude. Its average breadth from Bermuda to Nova Scotia is from 300 to 400 miles. Its comparatively high temperature (10 to 20 degrees above that of the surrounding ocean), rapid motion, and deep blue color make the Gulf Stream a remarkable phenomenon — to some as interesting as the Japan Current (the Kuro Shiwo) of the Asiatic coast. — To the E. of the port of Boston and on the meridian of Halifax, the current turns to the E., skirts the extremity of the Great Bank of Newfoundland and crosses the Atlantic to alter the climatic conditions of various European countries. On approaching American shores the navigator may judge with some certainty of his proximity to New York, Philadelphia or Charleston, when he reaches the edge of the stream; for the elevated temperature of the water, its saltiness, indigo blue color and the occasional shoals of seaweed which float on its surface, as well as the heat of the surrounding atmosphere all indicate the Gulf Stream.

Antilles (Sp. *Antillas*) is a derivative of *Antilla*, an unknown island in the western sea which Aristotle mentions as having been visited by the Carthagenians. Later it became confused with the mythical island of Atlantis, and was supposed to lie somewhere to the westward, on the unchartered bosom of the *Mare Tenebrosum*. On the globe constructed (in Nuremberg in 1492) by the German cosmographer Martin Bohaim, Antilia island is situated in the Atlantic Ocean, on the Tropic of Cancer, midway between the coast of Africa and Cipangu (Japan). Pietro d'Anghiera associated it with the discoveries of Columbus in 1493, and later Amerigo Vespucci applied the name to Haiti. Johann Ruysch's map made in 1508 places it where Cuba now is, and Peter Martyr's map of 1511 shows Cuba instead of Antilia. Subsequently it was made to include the entire West Indian archipelago. To-day the Greater Antilles comprise Cuba, Jamaica, Haiti, and Porto Rico. The Lesser Antilles include the Caribbee Islands which form a line at the S.E. extremity of the group.

The West Indies, or *Indias Occidentales*, were supposed by Columbus to be outlying islands of India and Asia, and as they had been found by sailing westward, they were later called the West Indies.

(When Marco Polo was at Peking, at the Court of Kublai Khan, in the 13th cent., he learned of a land called *Cipangu* (Japan), where the temples were roofed with gold. When Columbus read Polo's travel tales he determined to search for this fabled *El Dorado* and he was seeking it when adverse winds drove his ships westward. He died in the belief that Cuba was an outpost of China.)

XIII. Prehistoric Cuba. The Siboneyes. Arrival of Columbus. Cuba under the Spaniards. The Revolution. Blowing up of the Maine. The American Intervention and Occupation. Cuba Libre. Second American Intervention. The Aftermath. The Cuban Constitution. Army and Navy. The Cuban Flag.

Prehistoric Cuba. The origin of the pre-Colombian inhabitants of Cuba is an unsolved riddle. In language, customs, and physical characteristics they were substantially the same as the *Yucayos* (a native name corrupted to *Lucayos* when the Spaniards called the scattered Bahama Islands *Los Cayos*, the keys) at the north. Their blood-stream had mingled with the Mayas of Yucatan, for there is a similarity in the relics found in both places. And they possessed the recessive Turanian qualities that characterize many of the native tribes of the southwest of the United States, and of Spanish America. They called themselves **Siboneyes** (rock men), and *Tainos* (good men, i.e., not cannibals). It seems that when the *Tainos* (an offshoot of the *Arawaks* of Haiti) drifted over to Cuba it was already peopled by the *Siboneyes*, who, for lack of information regarding them are spoken of as autochthons. Like most American aboriginals they were light copper colored, well proportioned but not handsome; somewhat shorter in stature than the Spaniards and inclined to corpulency; with straight black hair, flattish noses, wide nostrils and sloe-black eyes with a muddy or clouded iris that imparted a certain dulness to them. They were gentle, peaceable, trusting, hospitable and constitutionally indolent. Their distaste for work was inherent, and they would make no exertion save that necessary to obtain food. The women did most of the heavy work. The Spanish historians say mischief had no place with them. They dealt truly with one another, without laws, books or judges. If anything was asked of them they never said no, but gave it cheerfully, whether the thing were of value or little price, and they were content with whatever was given in return. Kindness seems never to have failed in its effect. They had no religion save a belief in a hereafter; no written language; no literature. Their traditions were few and vague. Rude statues, bits of crude pottery, and a smooth, green, stone hatchet similar to that used in prehistoric Japan and Polynesia, have been found in certain Cuban caves and are preserved among the relics left by this vanished people.

The Siboney houses were small, neatly built cabins (*bohíos*, *cansi*) pavilion-shaped, made of palm leaves and scattered here and there among the groves. The tribal food consisted of fish, the eggs and flesh of seabirds and turtles, iguanas, various fruits, and a *polenta*, or *gacha* (porridge), or *puche* (pap) made of maize, yucca and wild cassava. In primitive canoes the men

paddled among the adjacent reefs seeking shell-fish and other marine products, or with bow and arrow and a slender lance tipped with fishbone hunted the indigenous *jutía* and other small game. Dwelling peaceably among the *Siboneyes* were people of another race who are believed to have called themselves *Guáribos*, or valiant men. They were easily distinguished from the *Siboneyes* and *Tainos* by their superior hardihood, subtlety, and enterprise. In 1493 Columbus came in contact with these people again at Guadaloupe, and because he found human flesh stewing in pots over their fires, and human limbs hanging in their huts, he called them **Caribes,** or *Caríbals*, or *Canibals* (perhaps from the Latin *canis*, a dog, or flesh-eater); a name which later evolved into cannibal and was applied to those tribes who practiced the barbarous custom of eating human beings. They were a bold, fierce, hardy, cruel, war-like people, whose main strongholds appeared to have been in Venezuela, Guiana, and San Vicente (in the Caribbee Islands). From these places they made such terrifying raids through the Antilles that their name became a horror.

Jean Baptiste (Père) Labat (1663–1738), a scholarly French Dominican missionary and author (see the Bibliography) stationed in the French West Indies from 1694 to 1705, and who studied the various Antillean tribes, discovered from the speech of the Caribs that they were North American Indians. Their dialect was almost identical with that he had heard spoken in Florida, and it bore unmistakable affiliations with that of the Lucayos and the early Cubans. Washington Irving believed that they reached Cuba from Florida through the Lucayos, and he says "that to trace the footsteps of this roving tribe throughout its wide migrations from the Appalachian Mts. of the northern continent, along the clusters of islands which stud the Gulf of Mexico and the Carib Sea to the shores of Paria, and so across the vast regions of Guayana and Amazonia to the remote coast of Brazil, would be one of the most curious researches in aboriginal history, and throw much light upon the mysterious question of the population of the New World."

Traces of various cultures reveal the fact that the *Carib* custom of flattening infant's skulls was practiced by both *Tainos* and *Siboneyes*, as well as by the *Mayas*, as can be seen from the sculptured figures on the ruins of Uxmal and Chichen-Itza, in Yucatan, and Palenque, in the Mex. State of Chiapas. The pressure was so applied that it gave the skull a curiously artificial conical shape, with a decided backward slope from the brows. Oviedo says "this practice so toughened their skulls that they were unlike those of other peoples; they were so hard and thick that the Spaniards, by fighting them, learned not to strike them on the head because their swords would break."

The present-day *Caribs* of Dominica, Honduras and other places along the Central American coast are the mixed descendants of these early folks. The black *Caribs* are those in whom negro blood is pronounced. The yellow *Caribs* offer an attractive study for the ethnologist, since they have long, coarse black hair, sloe-black eyes obliquely cast, and other Mongol attributes. Many *Carib* words are still in use in the West Indies and contiguous lands. — **The Caribbean Sea,** that portion of the Atlantic lying between Cuba, Santo Domingo, and Porto Rico on the N.; Venezuela and New Granada on the S.; the Lesser Antilles on the E., and Guatemala on the W., communicates with the Gulf of Mexico through the Yucatan Channel.

Arrival of the Spaniards. Columbus first beheld the New World on Friday morning Oct. 12, 1492. Landing at Guanahaní (in the Bahamas) he named the island San Salvador, or Holy Saviour, and believing it to be at the extremity of India he called the inhabitants Indians, a name since extended to all the aboriginals of the Western Hemisphere. Sailing southward across the Old Bahama Channel, he was overjoyed on the morning of Oct. 28 to see the blue peaked mountains of Cuba peering above the horizon, for now he was convinced that he was at last in sight of Marco Polo's fabled Cipangu of the Far East. As he approached this noble island (says Navarrete, *Primer Viage de Colón;* see also Washington Irving's *Life of Columbus*) he was struck with its magnitude and the grandeur of its features; its high and airy mountains, which reminded him of those of Sicily; its fertile valleys and long, sweeping plains watered by noble rivers; its stately forests; its bold promontories and stretching headlands which melted away into the remotest distance. [This section of the coast is supposed to be that near Nuevitas.] On the arrival of the ships two canoes put off from the shore but fled on seeing the boat approach to sound the river for an anchorage. The admiral visited two cabins abandoned by their inhabitants. They contained but a few nets made of the fibers of the palm-tree, hooks and harpoons of bone, and some other fishing implements, and one of the kind of dogs he had met with on the smaller island, which never bark. Returning to his boat he proceeded for some distance up the river, more and more enchanted with the beauty of the country. He no longer doubted that it was the island of Cipangu, and weighing anchor he coasted along westward, in which direction, according to the signs of his interpreters, the magnificent city of its king was situated. After standing to the N.W. for some distance Columbus came in sight of a great headland, to which, from the groves with which it was covered, he gave the name of the Cape of Palms. Understanding the natives to say that within four days' journey there was a place called Cubanacan (the present city of *Santa Clara*), mean-

ing a spot abounding in gold, Columbus decided to dispatch two envoys to seek the ruler of the country at his residence.

For this mission he chose two Spaniards, *Rodrigo de Jerez* and *Luis Torres;* the latter a converted Jew, who knew Hebrew and Chaldaic, and even something of Arabic, one or other of which Columbus supposed might be known to this oriental prince. Two Indians were sent with them as guides, one a native of Guanahaní, and the other an inhabitant of the hamlet on the bank of the river. The ambassadors were furnished with strings of beads and other trinkets for traveling expenses. Instructions were given them to inform the king that Columbus had been sent by the Castilian sovereigns, a bearer of letters and a present, which he was to deliver personally, for the purpose of establishing an amicable intercourse between the powers. They were likewise to inform themselves accurately about the situation and distances of certain provinces, ports, and rivers, which the admiral specified by name from the description which he had of the coast of Asia. Many of the present day (says *Irving*) will smile at this embassy to a naked savage chieftain in the interior of Cuba, in mistake for an Asiatic monarch, but such was the singular nature of this voyage, a continual series of golden dreams, and all interpreted by the deluding volume of Marco Polo. On the 6th of November the ambassadors returned. After penetrating 12 leagues they had come to a village of 50 houses, built similarly to those of the coast, but larger; the whole village containing at least a thousand inhabitants. The envoys were treated with great consideration, but they found no gold or other precious articles. On their way back they for the first time witnessed the natives smoking what they called *tabaco*. Before leaving the river Columbus took several of the natives to carry with him to Spain, for the purpose of teaching them the language so that on future voyages they might serve as interpreters.

On the 12th of Nov. Columbus turned back and sailed along the coast for two or three days without stopping to explore it. On the 18th a head wind and high sea obliged him to anchor in a deep and secure harbor to which he gave the name *Puerto del Príncipe* (now Nuevitas), where he erected a cross on a neighboring height, in token of possession. On the 19th he again put to sea. On the 5th of Dec. he reached the E. end of Cuba, rounded it, and sailing S.E. he discovered Hispaniola. He did not see Cuba again until 1494, when on April 24th he set sail from the harbor of Isabella, and on the 29th sighted Point Maisí, which on his previous voyage he had named Alpha and Omega. Continuing westward along the coast he anchored his ships in what is now Guantánamo bay, and remained there several days bartering with the natives. His next stop was in Santiago bay. From this point he sailed southward over the radiant Caribbean to the discovery of

Jamaica, which he first saw May 4th. On May 18th he again sighted the Cuban coast at a great cape which he called *Cabo de la Cruz*. On the following day he resumed his voyage of discovery and ere long was entangled in the labyrinthine archipelago which he called the *Jardines de la Reina*, and from which he extricated his ships with the greatest difficulty. All along the coast the natives rushed to the shore and gazed with admiration and awe at the Spaniards and their incomprehensible armada. Presents were exchanged for fish and fruit with those that put out to the ships in their canoes. On June 24th Columbus sighted the Isle of Pines, which he named *Evangelista*. Ascending the river to where *Nueva Gerona* now stands, he took in water and provisions before returning along the coast to *Cabo Cruz*, whence he sailed July 22d for Jamaica. He never saw Cuba again, and he died in the belief that it was a part of the great continent of Asia.

Cuba under the Spaniards. Cuba was under the iron rule of Spain from 1511 to 1899, and during this long period it was governed (and sometimes misgoverned) by a dynasty of peruked, medallioned and bespangled grandees, civil and military, who for the Spanish monarchs ruled quite royally over their sunswept Elysium of the Antillean seas. While love of power, greed or some similar ignoble ambition was the salient characteristic of certain of these vicarious *regentes*, others were sound, scholarly men who lived for achievement; who sought the material and spiritual good of the people; and who, when their brief authority ended, sailed for the homeland leaving memories of good works that still live in Cuban annals. Spanish nobles, adventurers, prelates, military despots, and even officials of the detestable inquisition were segments in this long, glittering chain of governors and captains general, and their good or bad actions run like drab or brilliant threads through the checkered pages of Cuban history. Despite the alleged theocratic nature of this overseas commonwealth, certain of its rulers found their vice-regal employment admirably adapted to the purpose of repairing their depleted fortunes. Ostensibly they were responsible to the King of Spain, through the Real Audiencia in contiguous Hispaniola, but the real arbitrating power lay with the potent *Consejo de las Indias*, at Madrid. As transportation was slow, malfeasance in office sometimes was long in being corrected, thus many of the rulers remained in Cuba too long for the country's good. Others, like Bucareli, and Luis las Casas, were called to higher positions to the detriment of Cuba's progress. History records that for many years the colony was a financial burden to the Crown, but in time it became one of the brightest gems in the colonial diadem; a veritable Pearl of the Antilles whose eventual loss was a crushing blow to its imperial rulers.

In 1511 the admiral Don Diego Colón, invested with the

duties and titles of his father (who had died May 20, 1506), had his seat of government at Santo Domingo. Finding the mines of Hispaniola practically exhausted, and apprehensive that if he permitted Cuba to remain undeveloped the King, Fernando el Católico, might withdraw it from his jurisdiction, determined upon its conquest and colonization. Three years before, the *adelantado* Nicolás de Ovando, Gov. of Hispaniola, had delegated Capt. Sebastián de Ocampo to make a report on the island, and this man, sailing entirely around it, was the first to prove its insularity. Assembling 300 volunteers, Don Diego placed them under the leadership of Diego de Velásquez, a trustworthy capitán and conquistador (b. at Cuellar, Segovia, 1465; d. at Santiago de Cuba in 1524) who had accompanied the elder Columbus on his 2d voyage and who had attained favorable prominence in the new colonies. While certain of these volunteers were criminals who had been liberated from Spanish presidios on the promise of freedom if they would stay 2 years in the colonies (where they left a record for cruelty to the natives), others were men destined to be enshrined in history. Among them was the humane and erudite Fray Bartolomé de las Casas, later to become the Defender of the Indians; the débonnaire Hernan Cortés, the future conqueror of Mexico (Spain's richest colonial jewel); Pánfilo de Narváez and Juan de Grijalva, both discoverers of note; and minor officials. The adventurous crowd whose duty it now became to colonize 300 leagues of territory containing 200,000 natives assembled in 31 provinces and 43 pueblos, sailed in 4 caravals from Salvatierra de la Sábana in Nov. 1511, and in due course disembarked to Puerto Santo, in the province of Maguí, where the Great Admiral had landed in 1492.

After discovering Haiti Columbus founded there a fortress he called *Fortín de la Navidad* (Nativity), left 20 of his men in charge of it, and sailed for Spain. Bickering and cruelty to the natives provoked a massacre, and when the Admiral returned on his 2d voyage in 1493 he found the fortress destroyed and the men dead. When in 1496 his brother Bartolomé Colón founded Nueva Isabela (later renamed Santo Domingo) the Indian caciques united to make war on the invaders. In the battles which followed many of the Indians were slain, and those who were not enslaved by their conquerors fled to adjacent Cuba. The forests of Cuba contained many of these wretched fugitives, and when Velásquez made overtures to the erstwhile friendly natives he found them hostile and unwilling to have their domain invaded. One chief from Santo Domingo, named Hatuey, collected a few men and made a desperate resistance but was overcome. Velásquez later condemned him to be burned alive, and at the stake he made a remark memorable in Cuban annals. When urged to accept Christianity so that his soul would reach heaven, he inquired if the white men would go there. On being answered in the affirmative he exclaimed: "Then I shall not be a Christian, for I would not go to a place where I must find men so cruel."

Through the intervention of Las Casas, who already was known for his humanity, a landing was effected. Hard by the port was an indian village of unknown antiquity called Bara-

cóa, and as it was quite close to Jamaica, and suitable to the Spanish purpose, the Villa de Nuestra Señora de la Asunción de Baracóa was founded (early in 1512) and after a fortress was built the first municipal government to function in Cuba was inaugurated. The colonists devoted themselves to agriculture, the quest of gold, and to the making of wine from the wild grapes which grew in great profusion throughout the island. Velásquez had brought cattle and horses (the first to be seen in Cuba) with him, and stock-raising became an industry which still flourishes. He invited settlers by liberal grants of land and slaves, and in various ways sought to promote industry.[1]

Velásquez's responsibility relatively was greater than that of any subsequent ruler, for vital principles were involved in his acts, and results that would pulse through the lives of the islanders for centuries to come. Spanish treatment of the natives was a case in point. There were upward of 200,000 of these timid, generously hospitable, and peculiarly inoffensive people, who lived a tranquil and peaceable life under the dominion of their caciques. While the women cultivated the soil the men fished the encircling seas, danced to the rhythm of their barbaric music, and entertained vague ideas of a beneficent Supreme Being and a future happy existence beyond the skies. Apart from the construction of their canoes (a Carib word) their fishing-gear and the making of the native hammocks (Carib, *hamaca*) they knew no industry.

The *conquistadores* sharply reversed their mode of life. From the free and happy masters of their island home they became the helpless slaves of ruthless taskmasters who forced them to labor from dawn to dusk, to dig and delve, to stand for hours in the rivers washing sands for gold, and to endure hardships they were constitutionally unable to stand. Those who refused to work were loaded with chains, put on ships and sent to plantations and death on other islands. Velásquez tried to be merciful, for he had observed the effects of oppression in Hispaniola, where, under the severe regimen of *Comendador Ovando* the natives who had not been worked to death fled to other lands or committed suicide. But the primitive inhabitants of *Cubagua*, unable to withstand the rigors of alien control, faded away like night at the approach of dawn. In a

[1] Velásquez and his successors until the time (1538) of De Soto were called Tenientes Gobernadores (lieutenant governors), with a limited power and amenable to the Gobernador of the Audiencia or Tribunal de Santo Domingo. De Soto was the first ruler to have the title Governor General. Early in the 17th cent. pirates became such a pest that the gobernador general at Havana was unable to afford full protection over the entire island, so in 1607 Felipe III decreed that the govt. be converted into a Captaincy General (capitanía general) with the Havana district extending from Cape San Antonio 130 leagues east, and the Santiago district from Puerto Príncipe to and including Cape Maisí.

few short years they had vanished. Writing in 1804, Humboldt says: "It is impossible to resist noticing the striking contrasts which are sometimes presented by the lapse of time. The original coast of Cuba, so populous and animated, rejoicing in the visit of the discoverers, has become a solitude. Not a light now announces the cabin of a fisherman. From Batabanó to Trinidad, a distance of fifty leagues, there did not exist a village, yet in the time of Columbus the land was inhabited down to the very margin of the sea. When pits are digged in the soil, or torrents plough open the surface of the earth, there are often found hatchets of stone and vessels of copper, relics of the ancient inhabitants of the islands. Yet the Spaniards were at that period and long after, one of the most polished nations of Europe."[1]

The ruthless elimination of the **aboriginals** proved far-reaching in its sinister results. As early as 1514 the colonists found themselves without labor to work the ranches and sugar estates, and the Spanish king was petitioned to permit the introduction of African slaves (*esclavos*) for this purpose. The permission was granted but it was not until the closing years of 1524 that the first lot (of 500 from the country around the mouth of the Congo and Mozambique) was introduced. Before slavery (*esclavitud*) was definitely abolished (in 1887) it had become a touchstone of world wide importance. Wars were fought at home and abroad over the question, and just as the unsanitary position of Montezuma's stronghold in the Valley of Mexico revenged the plundered Aztecs by killing untold thousands of the Spanish settlers who followed Cortés to New Spain, so were the unhappy Africans vicariously avenged by the untimely death of a multitude of men who fought for slavery's suppression. The deep-rooted evils resulting from the system far outweighed its economic advantages, for it kept Cuba in a political turmoil for centuries. The wealth amassed from the toil of these hapless beings attracted the notice of envious powers and less scrupulous corsairs, and thousands of Spanish lives were lost defending the Cuban cities and their treasures against piratical attacks.

During the reign of Velásquez **the name of the island** was repeatedly changed. Columbus had called it *Juana*, after Prince Juan, son of Ferdinand and Isabela, and heir to the Castilian crown. After Ferdinand's death (Jan. 23, 1516) Velásquez renamed it *Fernandina de Santiago de Cuba*, out of compliment to the dead monarch. Subsequently it was changed to *Santiago*, in honor of St. James, the patron *santo*

[1] In 1532 there were but 4000 of the original Siboneyes left, and 21 years later all these had perished. Their descendents wandered among the mountains until 1554, when they were placed on a sort of reservation at Guanabacóa (see Index). Their last cacique, one Marcos Rodriguez, died at El Caney in 1558.

of Spain, but in time this was again changed to *Ave María*, in honor of the Virgin Mary. The confusion of these various appellations resulted in none of them being retained. The original inhabitants called the island *Cubagua*. *Cubanacán*, meaning "where the gold is found," was the name of a town (on the site of the present Santa Clara) in the center of the island, and this name, striking the fancy of the Spaniards who had already abbreviated it to Cuba (the Sp. word for cask, tub, vat, or a big-bellied person), became generally accepted for the entire country.

In 1514 Santiago de Cuba was established as the seat of government and there Velásquez died in 1524, to the sorrow of the entire colony. His administration had been generally constructive, and his memory was honored by the King. In 1810 a weather-beaten tumulary stone was found in the cathedral bearing a laudatory Latin inscription referring to him. He was succeeded in office by

2. Manuel de Rojas, Alcalde of Santiago, who in 1525 was replaced by

3. Licenciado Juan de Altamarino.

4. Gonzalo de Guzmán, 1525–32.

5. Manuel de Rojas (2d term), 1532–37. Almagro and Pizarro had discovered the fabulously regions of Peru, and many of the Cuban colonists joined them.

6. Francisco de Guzmán, 1537–38.

7. Hernando de Soto (see Index), 1538–45.

8. Licentiate Juan de Ávila, 1545–47.

9. Lic. Antonio de Chávez, 1547–50. Copper mines near Santiago discovered.

10. Dr. Gonzalo Pérez de Angulo, 1550–56. He transferred the gubernatorial seat to Havana, now gaining in wealth and importance.

11. Diego de Mazariego, 1556–65.

12. Francisco García Osorio, 1565–76. With special orders from the Spanish King to destroy the French colony which Admiral Coligny had established (consequent to the persecution of protestants in France under Charles IX) in Florida, Capt. Menéndez landed at the mouth of a river he called St. Agustín (now St. John), took possession of the country in the name of Felipe II, killed 600 unfortunate Frenchmen, and returned to Cuba.

13. Gabriel Montalvo established in Cuba during his reign (1576–78) the odious Tribunal de la Inquisición.

14. Capt. Francisco Carreño, 1578–80. During his reign several shiploads of Cuban mahogany, ebony and other precious woods were shipped to Spain to adorn the interior of the Escorial which Felipe II constructed as a monument to his triumph at San Quintín.

15. Lic. Gaspár de Torres, 1580–84. Corsairs so harassed

the Cuban coast that a special patrol of ships had to be established.

16. Gabriel de Luján, 1584–88. During his reign (in 1586) Pedro Gómez Reynal was given (in payment of 900,000 ducados) a concession to import 3500 African slaves a year for 9 years.

17. Juan de Tejada, 1588–96. As supt. of fortifications throughout the W. Indies, he authorized the Italian engineer Juan Bautista Antoneli to build Morro Castle and La Punta fortresses at Havana. Many of the coast towns were almost depopulated because of piratical raids.

18. Juan Maldonado Barrionuevo, 1596–1602.

19. Pedro Valdés, 1602–08. His life was made miserable by the gavilanes del mar (sea hawks) who made of the Cuban islets and cayos store-houses for their captives and plunder.

20. Gaspár Ruiz de Pereda, 1608–16.

21. Sancho de Alquizar, 1616–18. Developed the Cobre Mine near Santiago. Died in office.

22. Jerónimo Quero, Gov. of Morro Castle, ad interim, 1618–20.

23. Master of Galleons Francisco Venégas, 1620–24, brought a small fleet, called the Windward Squadron (*armada de barlovento*) to patrol the Cuban coast for pirates.

24. Dr. Damien Velásquez de Contreras, political gov., and Juan Esquivel Saavedra, military gov., 1624–25, ad interim.

25. Juan Francisco Abad de Riva Martín, and Cristóbal de Arana, 1625–26.

26. Lorenzo Cabrera y Córdoba, 1626.

27. Lic. Francisco de Prada, and Cristóbal Arana, 1626–30.

28. Juan Vitrián de Viamonte y Navarra, of the Order of Calatrava (founded in the 12th cent. for the defense of the Spanish frontier against the Moors), took charge in 1630. He was succeeded in 1634 by

29. Francisco Riaño y Gambóa, 1634–39. The most important act of his reign was the construction, at the entrance to Santiago harbor, of a castle called San Pedro de la Roca.

30. Alvaro de Luna y Sarmiento, 1639–47.

31. Maestro de Campo Diego de Villalba y Toledo, 1647–50.

32. Don Francisco Gelder, 1650–53.

33. Ambrosio Soto, political, and Pedro García y Montañes, military, Gov. of Morro Castle, 1653–56.

34. Juan Montaño Blasquez, 1656–, died within the year. Jamaica was occupied by the English, and 8000 Spanish residents migrated to Cuba. Felipe IV, King of Spain, ordered the Havana wall completed.

35. Diego Rangel, and José Aguirre, 1656–58.

36. Maestro de Campo Juan Salamanca, 1658–63.

37. Field Marshal Rodrigo de Flores Aldama, 1663.

38. Field Marshal Francisco Orejón y Gastón, 1663–70.
39. Field Marshal Francisco Rodríguez de Ledesma, 1670–80.
40. José Fernández de Córdova Ponce de León, 1680–85.
41. Manuel Murguía de Mena, and Andrés Munibe, 1685–87.
42. General de Artillería Diego de Viana y Hinojosa, 1687–90.
43. Severino de Manzaneda, 1690–99 (see Index).
44. Diego Córdova Lazo de la Vega, 1699–1705. The death (Nov. 1, 1700) of Charles II (who in 1665 had succeeded his father Felipe IV and who was the last of the Hapsburg line) was the signal for the outbreak of the so-called War of the Spanish Succession (fought from 1701 to 1714 between the emperor Philip V Duke of Anjou, and the naval powers on the one hand, and France and her allies on the other). Unable properly to protect its colonial commerce under the Spanish flag, the Crown made it illegal to trade under any other; further hampering the colonists by restricting commerce with the mother country to the Port of Seville — and selling the monopoly of that. Cuban dissatisfaction expressed itself in various ways; one by the inauguration of an extensive smuggling trade with maritime adventurers who eventually developed into privateers and buccaneers (see Index). In time this illicit traffic became the basis of the island wealth.
45. Pedro Benítez de Lugo, 1705, died in office.
46. Nicolás Chirinos Vandelval, and Luis Chacón, 1705–06.
47. Pedro Álvarez de Villarín, died in 1706 and the office reverted to the former.
48. Laureano Torres, Marqués de Casa-Torres (Gov. of the Spanish possessions in Florida, then included in the civil, military and ecclesiastical jurisdiction of Cuba) came to govern Cuba in 1708. In 1711 he was succeeded by
49. Pablo Cabrero and Luis Chacón. The latter assumed entire control in 1712 when a royal decree ended the future division of the govt. into military and political sides.
50. The Marquis de Casa-Torres (2d time), 1713–16.
51. Vicente Raja brought with him in 1716 a royal cédula providing that if a Capt. Gen. died in office he should be succeeded *ad interim* by a Teniente de Rey (King's Lieutenant), and he in turn by a Gov. of Morro Castle.
52. Lt. Col. Gómez Masaber, 1717–18, was succeeded by
53. Brigadier Gregorio Guazo, 1718–24. — While the Peace of Utrecht, concluded in 1713 between France on the one side and Grt. Britain, Holland, Prussia, Savoy and Portugal on the other, and acceded to by Spain; and the subsequent treaties of Rastatt and Baden (in 1714) had terminated the War of the Spanish Succession and confirmed Philip of Anjou (Philip V) as the (Bourbon) King of Spain; and while it opened a new era

for Spain (and by extension for Cuba), the peace was short lived. The agricultural wealth of Cuba was now almost as great as the known metallic wealth of certain other Spanish-American colonies, and the colonists looked ahead to an era of unexampled prosperity.

Hitherto Cuba's contributions to the Spanish exchequer were realized from the sale of commercial monopolies centered in Seville or Cádiz. In 1717 the Crown decided that it wanted something more tangible, so the production and sale of tobacco was made a royal monopoly. The colonists frantically resisted this measure, for it cut straight at the heart of Cuban prosperity, and sanguinary collisions between the planters and the military resulted. The stern enforcement of the decree produced the first real angry breach between the colony and the mother country. It was much like the Boston Tea Party which was to take place 56 years later. Like previous trade restrictions, it gave rise at once to systematic smuggling in which British traders in Jamaica were the chief gainers. In time this smuggling (*matute*, or *contrabando*) grew so out of control that the *monopolio de tabaco* was given up, and a system of farming out the revenues to private *monopolistas* was put into effect. But this was not wholly satisfactory. — Meanwhile England and Spain were ruffling up for another war. It broke in 1718, and they went at it with such vim that in a short time Spain had lost nearly all her navy and was in a crippled condition. As a result, communications between Spain and Cuba were interrupted for a long time, during which England was mistress of the Antillean seas. A war between France and Spain broke out in 1719, and, seizing the opportunity, the French swooped down on the Spanish garrison at Pensacola and captured it with 400 guards.

54. Dionisio Martínez de la Vega, 1724–34.

55. Field Marshal Juan Francisco Güemes y Horcasitas, 1734–46. Both he and De la Vega did much for Cuba (see the historical sketch of Havana).

56. Don Juan Tinéo y Fuertes, 1746. He was succeeded ad interim, in the same year, by

57. Don Pedro Alonso, and then definitely in 1747 by

58. Field Marshal Don Francisco Cajigal de la Vega, one-time Gov. of Santiago. He completed the Havana wall and its fortifications, and improved the Castillo de La Fuerza. During his régime an organization called the *Santa Cruzada* (Holy Crusade) patterned after the famous Crusades of the XII and XIII centuries, but aimed to discourage vice in its many forms was established. In 1760 he was made Viceroy of Mexico. In 1760 a distinguished militarist who had fought in Africa,

59. Field Marshal Juan de Prado y Portocarrero, came to be Capt. Gen. His term was brief, disastrous and unhappy, for

the English bombarded and took his capital in 1762 (see Havana History) and greatly humiliated him.

60. Lt. Gen. Ambrosio Funes Villalpando, Conde de Ricla, and a Spanish grandee of the first order (1763–65) received Havana from the invaders.

61. Diego Antonio Manrique replaced (in 1765) the efficient and universally revered Conde de Ricla, who was called to Spain to a higher position. Manrique began his administration in such a whirl of zeal that he was attacked by the dreaded vómito and perished miserably 27 days after assuming office.

62. Pascual Jiménez de Cisneros took charge in 1765, and was relieved in 1766 by

63. Antonio María Bucareli y Ursúa, a general of the Royal Spanish Army, and one of the best governors Cuba had had. In 1771 he was made Viceroy of Mexico, where he proved to be wise, kind, and just. His name is still fresh and sweet in the hearts of intelligent Mexicans and Cubans.

64. Pascual Jiménez de Cisneros, 1771. He was relieved by

65. Felipe Fonsdeviela, Marquis de la Torre (1771–77), see Havana History.

66. Diego José García de Valladares, 1777–81, an illustrious man of marked kindness, notable efficiency and unimpeachable honesty, left a fine and blameless record. During his reign the Spanish King Carlos III (1759–88) realizing that instead of reaping a rich revenue from Cuba the colony cost the Crown about 4 times as much as it got out of it, proposed a new system of government for the overseas states. So in 1778 certain onerous restrictions which hitherto had hampered commercial intercourse, were removed, and a royal cédula granting free inter-colonial trade was issued. Many new ports were thus opened to Cuban ships, with satisfactory results. But the new era of progress had scarcely opened when a war broke out between England and France, and the Family Pact between Spain and France drew Spain into it (in 1779). The Treaty of Versailles (Sept. 3, 1783) restored Minorca and Florida to Spain, gave the Senegal region to France, and provided for mutual restitution of West Indian conquests. When Grt. Britain recognized American Independence Havana and Santiago were opened to free commerce (excepting the slave trade, etc.).

67. Juan Manuel de Cajigal, 1781–82. Replaced ad interim by

68. Luis de Unzaga, Gov. of Venezuela, 1782–84.

69. Count Bernardo de Galvez, 1784, reached Cuba to learn that his illustrious father, viceroy of Mexico, had just died, and that he was to replace him. Coincidently Carlos III placed under the captaincy general of Cuba the government of Florida and Louisiana.

70. Bernardo Troncoso, 1784–85, later Gov. of Vera Cruz, Mexico.

71. Brigadier José Ezpeleta de Veyre, 1785–89. An able man.

72. Domingo Cabello, Teniente de Rey, 1789–90.

73. Lt. Gen. Luis de las Casas, 1790–96. Cuba needed a clear thinker to guide her through the troubles that loomed ahead, and when this scholarly man reached Havana July 8, 1790, his work was ready for him. The political volcano that had burst in France in 1789 was making itself felt in the W. Indies, and especially in Santo Domingo. The Fall of the Bastille set the African slave world agog, and when the barriers between master and slave were swept aside in Haiti, Cuba, with her vast slave population, gasped and awaited the blow. Ferment was already manifest among its army of black workers, and the alarmed govt. promptly issued orders forbidding any colonial, whatever his color or standing, to enter an island port. Pure anarchy reigned in adjacent Haiti, where the blacks were now the social equals of their former masters. African importations were checked, and frugal, dependable Canary Islanders in large numbers poured into Cuba with their families. Their descendents occupy a prominent place in the island life of to-day.

With rare tact and good sense Las Casas kept the slaves tranquil during the trying times, working earnestly to effect the emancipation of those who could buy their freedom. He also aided the migration to Cuba of the French royalists who now found Haiti impossible for them. In 1792 he ordered a census made and found the island to contain 272,301 people, 133,559 of them white, 54,152 free colored, and 84,590 slaves. He worked to such purpose for agriculture that in 1794 a royal edict established the Real Consulado de Agricultura y Comercio, a tribunal which proved of lasting benefit to Cuba. About this time Gregorio Belaustre introduced the cultivation of indigo (*añil*) with satisfactory results.

Conditions were brightening when on March 25, 1793 Carlos IV declared war on France. Acting on instructions from Madrid, the Conde de Revillagigedo, Viceroy of Mexico, sent a battalion of soldiers from Puebla and another from Vera Cruz to aid Las Casas in the struggle to come. Attacks were at once made on France's West Indian possessions, with more or less success. The war ended with the Treaty of Basel (July 22, 1795) and the cession by Spain to France of Santo Domingo. Thus began the long downward slide which eventually deprived Spain of all her New World colonies. Twelve thousand Spaniards unwilling to live under a French régime moved over to Santiago and near-by points, and the Spanish archives along with the bones of Columbus were removed to Havana.

Las Casas founded the first Cuban newspaper (see The Press) and worked consistently for the spiritual and material growth of the islanders. The epoch marked a sort of renais-

sance in Cuban history. A significant occurrence was the founding of the American Union under its own government, for the first faint twinklings of a future Cuba Libre began to form in the minds of the more far-sighted patriots. Worn out by his unceasing labors Las Casas was forced by failing health to retire in 1796. During his 7 years' rule he had instituted more reforms than any of his predecessors. It is said that Columbus discovered Cuba, Velásquez settled it and Las Casas civilized it. His nobility, generosity, and love of justice won for him the eternal regard of his subjects, by whom he was greatly revered. At the close of his term the island census showed 272,301 inhabitants. Among them was a host of new workers from the Canary Islands and Santo Domingo, 42,000 recently imported blacks from Africa, and 20,000 births in excess of the deaths.

74. Gen. Juan Procopio Bassecourt, Count of Santa Clara, 1796–99.

75. Salvador del Muro y Salazar, Marqués de Someruelos, 1799–1812, instituted numerous reforms. Between 1803 and 1804 upward of 30,000 French refugees from Santo Domingo came to Cuba to escape negro domination: many of them settled in and around Santiago, to the lasting benefit of that region. So many devoted their efforts to coffee raising that within 3 years its exportation quadrupled in value. In 1805 about 600 Spanish families left Santo Domingo and settled at Baracóa.

The French occupation (1808) of Madrid, the placing by Napoleon of his brother Joseph on the Spanish throne, and England's desire to checkmate French policies, turned England from an enemy of Spain to an ally. Thus the English fleet which erstwhile had threatened the Cuban coast, now aided in extending the colonial commerce. Thus a powerful influence that for long had retarded Cuba's development became a strong factor in its progress. — The French-Spanish imbroglio was far-reaching in its results. Cuba refused to recognize the government of Joseph Bonaparte; in 1809 the standard of rebellion was raised in the Argentine; in the same year was carried northward to Peru; in 1810 was taken up by Bolívar in Venezuela and by Hidalgo in Mexico; and after 10–12 years of intensive fighting Spain had lost her continental American colonies. The Spanish adherents forced out of South America and Mexico took refuge in Cuba and considerably augmented the white population there. But such a concentration of loyalists must needs exercise a decided influence on its political development, and it materially contributed to the reaction which (in Cuba as well as in Spain) marked the Bourbon restoration after Napoleon's downfall.

Before Someruelos retired a new census showed the island population to be 600,000, a gain over the 1791 census of

328,000. Of these 274,000 were whites, 114,000 free blacks, and 212,000 slaves. The emancipation of these in Haiti was not without results in Cuba. In 1812 one José Aponte, emulating Dessalines, headed an uprising (now referred to as La Conspiración de Aponte) with the idea of freeing the slaves in Cuba and mastering the island. After a number of haciendas had been burned and their owners murdered, Aponte and 8 of his ringleaders were captured and hanged.

76. Lt. Gen. Juan Ruiz de Apodaca, 1812–16. A notable event in the early days of his reign was the arrival (July 13, 1812) of a Spanish warship bearing the famous Constitución Política de la Monarquía Española, recently published in Cádiz. It was of supreme importance to Cuba in that it granted the colonials the same rights enjoyed by Spanish people in Spain. The first diputado to represent Cuban interests in the initial legislative assembly (at Madrid) was Sr. Don Andrés de Jáuregui (for Havana City) and the Canónigo (of the cathedral) Juan Bernardo O'Gaban, for Santiago de Cuba. But the results were negligible. War broke out between Grt. Britain and the U.S. (1812–15) and as it caused considerable friction in Spain Apodaca gathered a naval force in Cuba for possible emergencies. The Havana shipyards hummed with energy, and several warships were turned out of them. Politics in Spain were seething. For 4 years during the Peninsular War (1808–14) the Spanish King Ferdinand VII had been held captive, but the crushing defeat of the French at Leipsic (Oct. 1813) compelled Napoleon to release him, and he returned to Madrid and his throne. As a typical Bourbon one of his first acts was to abrogate the liberal constitution and restore the old absolutism. The liberals were ruthlessly suppressed and the new despotism soon made itself felt in Cuba. In July 1814 Apodaca received orders to reinstate the old régime there.

77. Lt. Gen. José Cienfuegos, 1816–19. His arrival caused a great social flutter in the Antillean capital for he brought with him numerous concessions and decorations from the King to the military in Cuba and Florida, as a sop for having overthrown the reforms inaugurated by his predecessor. Among these insignia were medals of the Orden Americana de Isabela la Católica, created March 24, 1815, as a premium for good service in America; the Toisón de Oro (Golden Fleece), introduced in the XV cent. by Felipe el Bueno; the Order of Carlos III, created by that monarch in 1771; and the Military Order of San Fernando y San Hermenegildo, created by the Spanish Córtes during the Peninsula War. — Cienfuegos made sustained efforts to suppress the corsairs who all during his term harassed the Cuban coast, and to suppress the banditry which plagued the interior of the island. In some rural sections life was so insecure that hacendados gave up their plantations

and moved to the cities for the protection they afforded. A census taken in 1817 showed the island pop. to be 553,028, of whom 239,830 were whites, 114,058 colored, and 199,145 slaves. The pop. of Havana and its suburbs was 84,075.

In 1817 the African slave trade was a topic of world-wide interest. The deportation of these negroes into slavery had been interdicted to their respective subjects by Denmark in 1792; England and the U.S. in 1807 (slavery was introduced into Virginia in 1619); by Sweden in 1813; and Holland and France in 1814; but the trade was still carried on by Spain and Portugal. Since England had been the chief factor in saving Spain from Napoleon, she now used her influence to suppress the Spanish and Portuguese slave trade. As a consequence a treaty was signed at Madrid in 1817 and the importation of negro slaves into the Spanish West Indies was made illegal after 1820. As a compensation for the loss involved England gave Spain £400,000 and Portugal £300,000. Trading interests in Cuba opposed the plan, and for many years after, slave-running was as prevalent as bootlegging in the U.S. after prohibition. As a compensation to Cuba Spain opened, in 1818, all her ports to unrestricted foreign commerce. — The cession of Florida by Spain to the U.S. in 1819 was of considerable import to Cuba. Soon thereafter Col. Luis D'Clouet, a rich planter, migrated to Cuba with 40 white families, established them on Jagua Bay, named the new settlement Cienfuegos (in honor of the governor) and thus founded what now is one of Cuba's finest cities. When the wise and beneficent Cienfuegos sailed from Cuba he left an undying record of good behind him.

78. Lt. Gen. Manuel de Cajigal, 1819–22, brought with him 3000 veteran troops aimed to quell the talk of independence now rife and consequent to Spain's illiberal attitude toward the colony. Much discontent had been caused by the edict suppressing the religious communities and confiscating the great conventual estates, and as a mark of public reproof Cajigal's orders were openly disobeyed. He was promptly recalled and replaced by

79. Lt. Gen. Nicolás de Mahy, a fine man, highly respected, who died in 1822.

80. Sebastián de Kindelan, 1822–23, who replaced Mahy ad interim, found trouble awaiting him. The intense antagonism against the ruling power had crystalized into a secret society called Los Soles de Bolívar, whose aim was to establish a Cuban republic. An uprising Aug. 16, 1823 was crushed and the conspirators imprisoned. To confirm the Spanish oligarchy the King adopted a scheme formulated by the Holy Alliance (a compact made in Paris Sept. 1815 between Russia, Austria and Prussia) to make an arsenal out of Cuba and resubjugate newly established American Republics (Mexico, Paraguay, Colum-

bia, Chile, etc.). The project was nipped in the bud by the promulgation (Dec. 1823) of the famous Monroe Doctrine.

81. Don Francisco Dionisio Vives, 1823–32, found the island he was to govern one vast secret society with liberty as the aim. During his administration Ferdinand VII (1814–33) made sustained efforts to reconquer Mexico, using Cuba as his base of operations. In 1829 the Soles de Bolívar came to life again under the name Legión del Águila Negra (black eagle), but to little purpose. Vives was a good ruler, and his name is revered in Cuba. He instituted numerous reforms, and caused El Templete (see Index) to be built.

82. Lt. Gen. Mariano Ricafort, 1832–34. From 1825 on the Captain General of Cuba was a military dictator with power to suppress revolutions and revolucionarios; so by pardoning a number of banished conspirators he re-established tranquillity. In 1832 work began on the long-discussed project of bringing potable water into Havana through iron pipes leading to the Almendares River. In 1833 the Spanish King died, and Isabella II (María Isabella Louisa, b. Oct. 10, 1830; d. April 9, 1904) became Queen (1833–68). Henceforth Cuba was more than ever a feeding-ground for Spanish politicians.

83. Lt. Gen. Miguel Tacón, 1834–38, a celebrated figure in Havana history (which see), ruled as a petty tyrant and widened the chasm between the Cubans and the Crown. His despotism made bitter enemies, but his civic improvements benefited them. When he left Havana the island contained a million inhabitants and its rich products went in a thousand ships to far countries. Ten million pesos flowed annually into the island exchequer.

84. Lt. Gen. Joaquín Espeleta de Veire, 1838–40, was replaced the same year by

85. Lt. Gen. Pedro Tellez de Girón, who in the same year made way for

86. Lt. Gen. Jerónimo Valdés y Sierra, 1840–43.

87. Francisco Javier de Ulloa, 1843, ad interim, pending the arrival of

88. Lt. Gen. Leopoldo O'Donnell y Joris, Conde de Lucena, 1843–48. The revolt had reached a point where it threatened Spain's supremacy in Cuba, and stern measures were adopted. One of O'Donnell's first acts was to punish a group of negro slaves near Matanzas suspected of sedition. He followed it up by flogging and torturing certain free colored people, then the whites. Involved in the reputed insurrection was the unfortunate colored poet (a Cuban idol) Gabriel de la Concepción Valdés (see Literature), and his execution (along with the punishment of 3000 others) inflamed the populace and resulted in the famous expedition of General Narciso López (see Index). In 1848, after the conclusion of the Mexican War, Prest.

James K. Polk offered to buy Cuba from Spain, but the proposal was rejected.

89. Don Federico Roncaly, 1848–50.

90. José Gutiérrez de la Concha, 1850–52. During his administration an expedition of Cuban sympathizers headed by Gen. Anthony Quitman (Gov. of Mississippi from 1850 to 1851), formed in the south with the purpose of avenging Gen. López, but the U.S. Govt. interfered.

91. Valentín Cañedo Miranda, 1852–53, was succeeded the same year by

92. Juan de Pezuela, 1853–54. His ideas on manumission were regarded in the South of the U.S. as a menace to slavery and as such were distasteful. The resulting strain was increased by the detention at Havana of the steamship "Black Warrior" on the charge of violating Cuban customs regulations. The search by Spanish cruisers of several vessels on the high seas, and the arrest in Cuba of various Americans on formal charges, threatened for a time to result in war between the U.S. and Spain. The contention went so far as to elicit the so-called Ostend Manifesto, from the American ministers to England, France and Spain. It set forth that the possession of Cuba by a foreign power was a menace to the peace of the U.S., and it was proposed that Spain be offered the chance of accepting 200 million dollars for the island or having it taken from her by force. Pezuela's recall and the re-appointment of

93. José Gutiérrez de la Concha, 1854–59, allayed the excitement and reinstated peace.

94. Francisco Serrano, 1857–59, was tolerant, liberal and progressive.

95. Domingo Dulce y Garay (see Index) 1862–66, was an equally high-minded man, who favored abolition and liberty of the press, and instituted political and administrative reforms.

96. Francisco Lersundi, 1866, was succeeded the same year by

97. Joaquín del Manzano y Manzano, 1866–67.

98. Blas Villate, Conde de Balmaceda, 1867.

99. Francisco Lersundi, 1867–69, for the 2d time.

100. Domingo Dulce y Garay, 1869, for the 2d time. The close of the Civil War and the abolition of slavery in the U.S. encouraged liberal sentiments in Cuba and infused new energy into the revolucionarios. The allied expedition (on the part of Spain, England, and France) into Mexico, the death of Maximilian (in 1867) and the overthrow of imperialism there, heartened the Cubans, and when the news of the revolt in Spain (1868) and the expulsion of Isabella II reached the island it was ripe for a revolution. Plans were matured by Francisco V. and Manuel A. Aguilera, and Francisco M. Osorio at Bayamo; Carlos M. Céspedes in Manzanillo; Belisario Alvarez

in Holguín; Vicente García at Las Tunas; Donato Mármol at Jiguaní, and Manuel Fernández at Santiago. An uprising was planned for Oct. 14, but being discovered the conspirators started the insurrection Oct. 10, at Yara. Here Céspedes, at the head of several thousand resolute but poorly armed men proclaimed a Republic, framed a Constitution, and promulgated a Declaration of Independence. The revolt thus begun lasted ten years, cost Cuba 50,000 men, Spain 208,000 and involved an aggregate outlay of 300 million dollars. At the end of the decade Cuba had almost won her freedom, but seduced by diplomacy and the promise of self government, the war-worn troops laid down their arms. But it was only a prelude to greater action later. The *Grito de Yara* (cry for liberty) is annually celebrated with pomp and reverence throughout the island. Likewise the Grito de Baire, a renewed cry for Independence voiced at the little village of Baire, in Oriente Province, Feb. 24, 1895, which marked the resumption of hostilities; brought about American Intervention, and eventually resulted in Cuban freedom.

101. Felipe Genovés del Espinar, ad interim in 1869.

102. Antonio Fernández Caballero de Rodas, 1869–70.

103. Blas Villate, 1870–72, for 2d time. A destructive guerrilla warfare was in operation all over Cuba and the Captain General was unable to prevent it. In 1871 occurred the regrettable incident which led to the execution of 8 students (see Index) of the Havana University, and which inflamed the Cuban mind to fight harder than ever for freedom. The years that followed were unbelievably bitter and cruel.

104. Francisco Ceballos y Vargas, 1872–73.

105. Gen. Cándido Peltaín, 1873, was almost overwhelmed by the insurrectionists. Commands under Generals Agramonte (see Index) in Camagüey; Calixto García in the E. provinces, and Máximo Gómez in Central Cuba, gained important successes. On Oct. 31 occurred an incident which threatened international complications. A steamer called the Virginius, claiming Amer. registry, was captured off Jamaica by a Spanish gunboat, classed as a filibuster, and taken to Santiago, where 3 Cubans and one American were shot (Nov. 4) by order of the local commander. On the 7th 37 more men including Captain Joseph Fry were executed, and on the 8th 12 more. But for the timely intervention of Commander Lorrain (see Index) of the British sloop-of-war Niobe, 102 others would have been slain. Prompt and stern action by the U.S. resulted in the Virginius and her crew being surrendered at Bahía Honda Dec. 16, to the U.S. steamship Juniata. While being towed to New York the Virginius foundered (Dec. 26) off Frying Pan Shoals.

106. Joaquín Jovellar y Soler, 1873–74 (3d time).

107. José Gutiérrez de la Concha, 1874–75. The Carlist War

in Spain at this time reduced the number of recruits for the Cuba army and the insurgents gained ground.

108. Buenaventura Carbó, 1875, replaced in the same year by

109. Blas Villate, 1875–76 for the 3d time. In a desperate effort to find a man who could stem the revolutionary tide, Spain now changed rulers rapidly. In 1876 she sent over Gen. Martínez Campos to aid

110. Joaquín Joveller y Soler, Capt. Gen. for the 4th time, 1876–78. As General-in-Chief Campos brought with him 25,000 Spanish veterans and a wide military experience. He made peace overtures and in 1878 an armistice was agreed upon. Because Cuban headquarters were near Zanjón (Camagüey district) the resulting compact, signed Feb. 10, 1878, came to be known as the Peace of (*el Pacto de*) *Zanjón*. In time the Spanish Govt. ignored its terms and the revolt broke out anew.

111. Aresenio Martínez Campos, 1878–79.

112. Lt. Gen. Cayetano Figueroa y Garahonda, ad interim in 1879.

113. Ramón Blanco y Arenas, 1879–81. In 1870 a law sponsored by the Spanish Minister Sigismundo Moret, and called the Moret Law, decreed freedom to every child born of a slave mother after July 4th of that year, and to such mature slaves as would help the Spanish cause. Freedom was granted to every slave 60 or more years old. In Jan. 1880 a further measure was enacted by the Spanish Córtes by virtue of which the institution of negro slavery became extinct in 1887. Coolie importation from China had ceased in 1871.

114. Luis Prendergast y Gordon, 1881–83.

115. Gen. Tomás Reyna y Reyna, ad interim in 1883.

116. Lt. Gen. Ignacio María del Castillo, 1883–84.

117. Ramón Fajardo e Izquierdo, 1884–86.

118. Emilio Calleja e Isasi, 1886–87.

119. Sabás Marín y González, 1887–89.

120. Manuel Salamanca y Negrete, 1889–90.

121. Gen. José Sánchez Gómez, ad interim in 1890.

122. Lt. Gen. José Chinchilla y Diez de Oñate, 1890.

123. Emilio Polavieja y del Castillo, 1890–92. None of these commanders could quell the tide of Cuban effort. The opposing forces laid waste hundreds of square miles of fruitful Cuban hinterland, burned fine sugar-, coffee- and tobacco-plantations, put the torch to villages, and wrecked whatever came in their way. The ragged, hungry, desperate and oftentimes disheartened Cubans were driven from pillar to post and back again, but they would not lay down their arms. To animate them scores of Cuban women joined their depleted forces, fought side by side with them, and performed acts of heroism that will live in Cuban annals. As the awful plight of the gallant *re-*

volucionarios filtered into the minds of the American people the sympathy which had smoldered for years burst into flame and expressed itself in concrete form. Expeditions helped or winked at by local authorities were formed in different Amer. ports, and, laden with arms, money and supplies gathered by Americans and Cubans residing in the U.S. were sent to the insurgents in the field. The adventures of some of these blockade runners make thrilling reading.

124. Alejandro Rodríguez Arias, 1892, died in office.

125. Gen. José Arderius y García, ad interim in 1892.

126. Lt. Gen. Emilio Calleja e Isasi, 1892–95, for the 2d time.

127. Arsenio Martínez Campos, 1895–96 for the 2d time.

128. Lt. Gen. Valeriano Weyler, 1896–97, was given a disagreeable and complex military problem to solve, and its efficient, if inhumane, partial solution was one of the chief factors in Spain's downfall in Cuba. To isolate and thus cripple the insurgent forces Weyler constructed *trochas*, or entrenchments supplemented by lines of blockhouses (*fortines*) guarded by barbed-wire fences (*cercas de alambre de púas*) across the narrowest parts of the island. Non-combatants were herded (*reconcentrado*) into detention camps, where as *reconcentrados* away from home and employment, and thrown upon the charity of communities already beggared, they suffered extreme misery. American indignation boiled over, and food and supplies were sent in quantities to the unfortunates. Spain resented the Amer. attitude, and international relations became tense. Gen. Weyler was recalled and replaced by

129. Ramón Blanco y Arenas, 1898, for the 2d time.

130. Lt. Gen. Alfonso Jiménez Castellanos was the last Spanish link in the long chain stretched across the centuries and formed by Diego de Velásquez in 1511. When he relinquished his command at midday Jan. 1, 1899, the American Government of Intervention took charge for the Cuban people.

The Blowing up of the Maine. On the night of Feb. 15, 1898, the steel-armored U.S. battleship Maine (6682 tons displacement; launched from the Brooklyn Navy Yard in 1890; commissioned in 1895 and cost $2,500,000) commanded by Rear Admiral Charles D. Sigsbee and carrying 26 officers and a crew of 320 men, rode quietly at anchor in Havana harbor. Two weeks before she had arrived on a friendly mission; had been received with the customary courtesies from the forts and Spanish warships; had been paid the usual official visits, and by the proper authorities had been assigned to a special anchorage (now marked by a buoy) between Regla and Casa Blanca. Shortly after 8 o'clock, while Capt. Sigsbee was in his cabin writing, there came a formidable explosion and the ship began to list. Rushing to the deck he beheld a scene of horror,

for strewn about him were 264 killed and mangled marines. The ship was sinking.

The Cause of the Explosion is one of the unsolved mysteries of the seas. Certain experts point out that the Maine, like her sister ship the Texas, contained many structural defects and was regarded as unsafe. That in those days the chemical changes which high explosives undergo under certain atmospheric conditions were not so well understood as they are now. That the Maine had been in tropical waters for some time and that her forward magazine was separated from her boilers only by a coal bunker 12 ft. wide extending across the ship. That this magazine was filled with the old brown powder then in use — a product more liable to disintegration than the smokeless powder now used. That nitro compound constituents were much less stable, and more liable to spontaneous chemical decomposition than the present compounds. That if the old powder did not deteriorate and explode, it is quite conceivable that the boilers let go and ignited it. The fact that a part of her keel near the magazine was blown upward has never been accepted as evidence that the ship was blown up by a mine by any one familiar with the unaccountable ways in which the forces of nitroglycerine explosions are often exerted. Experts point out that several years after the Maine blew up the magazine of a French battleship exploded in the same manner, while she was lying in dry-dock, with no one on board, and that there have been other similar instances. (See *A Captain Unafraid*, or the Exploits of Dynamite Johnny O'Brien, a Cuban blockade runner — Harper & Bros., N.Y.)

For 12 years the rusting wreck lay on the mud in the harbor. Then it was raised (at a cost of $200,000) by the Amer. Govt., towed out to sea and buried beneath the blue waters of the Gulf of Mexico. Several cannon, a gun-turret and an anchor chain were saved as relics and now adorn the handsome monument (which see) erected to commemorate the event, opposite the old Santa Clara Battery, on the Malecón. The maintop is a conspicuous memorial in the National Cemetery at Arlington, where Captain Sigsbee, and the men who were killed in the disaster lie buried. Since 1899, when the first memorial service for the men of the Maine was held under the auspices of the Daughters of the American Revolution, the anniversary has been commemorated in Havana (where it is called Maine Day) and in certain Amer. cities.

The American nation was shocked into silence by the catastrophe. On April 11, Prest. McKinley submitted a message to Congress and that body passed a Resolution "demanding that the Spanish Govt. at once relinquish its authority and government in the island of Cuba, and withdraw its land and naval forces from Cuba and Cuban waters." This was denied, and war resulted. The popular slogan was Remember the Maine.

The chief events of the war were the breaking off of diplomatic relations by Spain April 21; by the U.S. April 25; destruction of the Spanish fleet in Manila Bay May 1; arrival of Cervera's squadron at Santiago May 19; sinking of the Merrimac there June 3; landing of U.S. troops at Daiquirí June 20–22; battles of San Juan and El Caney (see Index) July 1–2; attempted escape and destruction of Cervera's fleet July 3; surrender of Santiago July 17; campaign in Porto Rico July 25–Aug. 12; signing of peace protocol Aug. 12; capture of Manila Aug. 13; signing of peace treaty at Paris Dec. 10, 1898.

By this treaty Spain relinquished her sovereignty over Cuba (and the Isle of Pines); ceded Porto Rico, Guahan in the Ladrones, and the Philippine Islands to the U.S.; and received from the Amer. Govt. $20,000,000. With characteristic idealism the latter disclaimed any desire to control Cuba except for its pacification, and expressed its determination later to deliver it to the Cuban people. The cost of the war to the U.S. while it lasted was approximately $861,000 a day. Under the able lead of Miss Clara Barton the Red Cross carried supplies and medicines where they were most needed, and nursed the sick and wounded. To perpetuate her memory and that of Theodore Roosevelt, streets in Havana and other places have been named for them.

The American Occupation began when Spanish authority ceased at noon Jan. 1, 1899. Gen. John R. Brooke took charge as military governor, and Old Glory was run up the flagstaff surmounting the Palacio overlooking the Plaza de Armas. Gen. Fitzhugh Lee, the last Amer. consul general at Havana under Spanish rule, was placed in command of the Amer. troops in Havana province, and Gen. Wm. Ludlow was appointed military gov. of the port. In Dec. 1899 Gen. Leonard Wood, who had been military gov. at Santiago since its capitulation in July 1898, was appointed Gov. Gen. of Cuba (until May 1902).

The 3 years of Amer. occupation meant much to the island. Under efficient supervision many public works were installed; the systems of education, sanitation and civil service were reformed; the mosquito was banished and the yellow fever which had been endemic for centuries was eradicated, and Havana was beautified. Pending the organization of an independent govt. the people cheerfully submitted to the U.S. authority, and worked in unison with the acting officials. This was made easier by the appointment of intelligent Cubans to many of the public offices. Among the conditions imposed upon Cuba and accepted (June 12, 1901) by her as a part of the new Constitution was the much-discussed **Platt Amendment.** By its terms Cuba bound herself not to incur debts inconsistent with her current revenues; to continue the sanitary administration installed by the military govt.; to lease to the U.S. naval stations

at Bahía Honda and Guantánamo, and to grant the U.S. the right to intervene, if necessary, in the affairs of the island.

Cuba Libre began to function when the first Congress met May 5, 1902, and on the 20th took over the govt. from the Amer. military authorities. When the Lone Star Flag of a free Cuba was run up over Morro Castle, and the last political galleon had sailed for Spain, the people went frantic with joy. Don Tomás Estrada Palma (1835–1908), an illustrious patriot became the first presidente of the new república. Between 1902 and 1906 the island showed great material prosperity, but in a political sense it was yet too young to function smoothly. Spanish example through centuries could not be corrected in a day, and the various political factions needed experience. Congress failed to pass certain laws required by the Constitution to minimize old abuses; the so-called Moderates got out of step with the Liberals; the elections of Dec. 1905 and March 1906 were not free from fraud, and an insurrectionary cloud showed on the horizon. Prest. Palma petitioned the U.S. for intervention, and Wm. H. Taft, Sec. of War, and Robert Bacon, Acting Sec. of State, were appointed U.S. commissioners to mediate for peace. Efforts to secure a compromise having failed, the president resigned Sept. 28, and Congress dispersed without choosing a successor. To prevent anarchy the U.S. proclaimed (Sept. 29, 1906) a provisional govt. "to last long enough to restore order, peace and public confidence" and to hold new elections.

The Second American Intervention dated from Sept. 28, 1906, when the Hon. Wm. H. Taft was appointed provisional gov. of Cuba. The insurrectionists immediately disbanded; the govt. was continued with its outward form unchanged; the constitution was scrupulously maintained, and the Amer. military force acted merely as a reserve. In Oct. Mr. Taft was succeeded by the Hon. Charles E. Magoon, the provisional civil gov. until Jan. 1909. On the 28th of that month the Cuban Republic for a second time took over the Amer. administration of the island. Gen. José Miguel Gómez (leader of the *miguelista* faction of the Liberal Party) became prest., and Don Alfredo Zayas (of the *zayista* faction of the same party) vice-prest. The Amer. troops were withdrawn April 1, 1909.

Henceforth affairs ran smoother. In 1912 the Conservatives (the residue of the defunct Moderate Party) elected Gen. Mario García Menocal *presidente*, and he took office May 20, 1913. He served till 1921. His 2d term was marked by Cuba's participation in the World War, where she aided the U.S. to the limit of her resources. The high price of sugar brought phenomenal prosperity and resulted in the celebrated Dance of the Millions (*danza de los millones*), an episode as brilliant as the downfall was ghastly when the bottom dropped out of the sugar market and Cuban raws fell from 23c. to 2c. a pound!

In 1921 the Popular Party (formed by Gen. Gómez and Dr. Zayas) elected the latter president. During his administration, Gen. Enoch H. Crowder, the first U.S. Ambassador to Free Cuba presented his credentials and took up his duties. In 1924 a coalition of the Popular and Liberal parties elected General Gerardo Machado y Morales (born in Santa Clara, Sept. 29, 1873), a brilliant statesman of a high order, president of Cuba, and he was inaugurated May 20, 1925. In 1928 he was re-elected President to serve for 6 years. — The president usually lives in the *Palacio Presidencial*, the Cuban White House. The inaugural fêtes are gorgeous affairs.

The Aftermath of the American Intervention was of transcendental importance to Cuba, for with the army of occupation, and later, came certain shrewd men who, charmed by the island and its people, cast their lot with them, and by so doing influenced Cuban progress in an extraordinary way. — The majority of educated Cubans adopt the professions of politics, law, medicine, journalism, literature, teaching, engineering and whatnot. With the intellectuals, of which there are many, they gave but scant thought to the vast undeveloped resources of the island; perchance because for many years the plantations, shops and business in general had been conducted chiefly by Spaniards. Few Cubans were in business on a large scale, as they were content to govern, or practice their professions, if the alien would do the material developing. It thus befell that with the suppression of Spanish rule Americans saw many opportunities for development. Big Steamship Companies like the Ward Line, the Peninsular & Occidental, and others; the English-owned United Railways of Havana and the American-owned Cuba R.R. Co.; The National City Bank of New York; the Bank of Nova Scotia; the Royal Bank of Canada; the private Banking House of Gelats & Co.; and other great organizations set about the industrial rehabilitation of the country — which practically had been wrecked by the long war. Millions were spent in terminal facilities (docks, rly. stations, etc.), in vast sugar-plantations on which to grow cane, in mills to grind it, and in cars and ships to haul the finished product to market.

Milton S. Hershey, a famous American chocolate manufacturer and multi-millionaire with a passion for philanthropy and the establishment of model towns for his vast army of employees, invested many millions of American dollars in Cuba in the construction of an electric railway, a sugar-estate, a mill, and a town (Hershey) that are the admiration of all who see them. The General Electric Co.[1] of the U.S. established a

[1] In a condensed history of electrical development in Cuba, *Mr. M. T. McGovern*, president of the Cuban branch of the **General Electric Co.**, points out that the use of electric current in Cuba dates from 1885 when the Tallapiedra Docks at Havana installed a 100-kw. generator. This was

branch in Cuba and furnished the powerful electrical machinery needed to operate the sugar-mills, the city lighting-plants, the street-railways and other organizations. The big banks supplied funds for scores of enterprises. A powerful group of men forming the International Telephone & Telegraph Co. strung wires all over Cuba, laid submarine cables between the island and Florida (thus placing Cuba in touch with the Bell system in the U.S.A.); then opened a broadcasting station to send Cuban music all over the Americas and tell the people of Cuban possibilities. Americans established an efficient Chamber of Commerce to facilitate the introduction into Cuba of other American ideas and products. Capt. Wm. J. Mills, at the head of a rich syndicate, began operating a steamship line between Cuba proper and the Isle of Pines, and gave the impetus to the phenomenal development of that brightest jewel in Cuba's crown.

To these enterprises and their management, and to the man mentioned below, Cuba owes much of its great material wealth and prosperity, and the one thousand two hundred and fifty million American dollars, and an almost equal amount of Canadian and English capital, invested in the island. Also the fact that from a negligible quantity Cuba has become one of the best customers of the U.S., taking from her annually goods to the value of $300,000,000, and sending to us Cuban products worth $400,000,000. The island wealth is estimated at eight thousand million dollars; the public debt is about 100 million.

Perhaps the greatest American figure in Cuba's industrial development, and a striking illustration of what Cuba offers to men of genius and energy, is the **Hon. Frank Steinhart,** in 1900 an obscure sergeant in the Amer. Army of Occupation, to-day a multi-millionaire captain of industry usually referred to as "the man who owns Cuba." His rise to power and fortune

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soon followed by others, and in 1897, when the street-railways of Havana were electrified the demand for this form of power and light spread all over the island. To-day Havana is one of the best-lighted cities in the world, and the aim of the smaller cities is to outshine it. Electricity is of peculiar value in the sugar-mill, which is a self-contained manufacturing plant that develops its own steam for both power and manufacturing process from the bagasse out of which the juice has been taken. It was soon found economical to electrify all of the mechanical equipment in these great factories, generating the current by means of steam turbines (introduced in Cuban sugar-mills by the General Electric Co. in 1911) which receive the steam at boiler pressure and pass it to the evaporating elements at from 5 to 10 lbs. pressure. By this means the use of outside fuel is largely eliminated, and the power required in the process of manufacture is largely a by-product. As a result more than 70 per cent of the total Cuban output of sugar is manufactured in mills operating on this principle. In certain of the mills the turbine capacity of the generators is as much as 8000 kw. Many of the present mills were outfitted by the General Electric Co., which is gradually acquiring the electrical business in Cuba; from the installation of great power-plants to the placing in the Cuban homes of the many electrical devices so popular in the United States.

was due solely to his inherent good sense, his ability, his integrity, and his consuming will and desire to work. In 1884 these attributes attracted the attention of General William Sherman, who promoted him from sergeant major in the Tenth U.S. Infantry, to be his chief clerk in Chicago. When Gen. Brooke came from Porto Rico to be the military governor of Cuba, he promptly appointed Steinhart chief clerk to the Military and Civil Administration there. In this important position the erstwhile sergeant practically managed the military administration under Generals Brooke and Wood; doing it so efficiently that Gen. Wood publicly referred to him as "my right hand man."

When it was discovered that Steinhart possessed more accurate knowledge of the Cuban character and affairs, and a greater aptitude for organizing and conducting military matters than any of his compatriots, Secretary Elihu Root ordered him to Washington and made him assistant chief of the Insular Bureau. But Steinhart yearned for Cuba, and in due course he was returned there as Special Agent of the War Department. In this new capacity he promptly became diplomatic adviser to, and a buffer between, the United States and Cuba. Greatly admired and implicitly trusted by both countries, he was appointed (in 1903) to the responsible position (which he held until 1907) of American Consul General. His reports on international affairs soon became celebrated for their accuracy, moderation and good sense. His frank and illuminating explanation to Washington of true conditions in Cuba resulted in the Second Intervention and the restoring of peace and progress to the struggling republic under the loyal *Palma* régime. He was the special representative of the great banking house of Speyer & Co. in arranging for a huge American loan to the new Cuban Government, and during the provisional governorship of the Hon. Charles E. Magoon (in 1909) he was publicly thanked for his uniquely valuable services to the two governments.

It is difficult to name a great Cuban development enterprise which Steinhart's constructive genius, his rare judgment, and his money have not at some time aided. Many of the Havana improvements, the excellently managed Havana Electric Railway Company (which he organized under great difficulties, and brought to a high standard of efficiency), The Compañía Cubana de Electricidad (of which companies he is both President and General Manager), and other big enterprises are due to him. The beautiful Race Course, the incomparable Casino, and several of the finest of Havana's suburbs have felt his Midas touch and guiding hand. But big problems of transportation, light, power and national advancement are his favorite themes. In addition to his ability as a diplomat, a promoter

and an organizer, he is a public benefactor of a rare order, and a philanthropist of unfailing sympathies and generosity. He possesses an engaging personality, a beautiful home and a charming family. He is the highest authority on Cuban affairs in any form, and besides being the greatest American in Cuba, he is the greatest and most generous friend Americans have there.[1]

Another great name in Cuban annals, and an outstanding and imperishable figure in the history of Cuba's long struggle for freedom from Spanish imperialism, is that of **Horatio Seymour Rubens**, who rose from the position of managing clerk in Elihu Root's law office in New York, to be president of the Consolidated Railroads of Cuba; president and chairman of the board of the Cuba Railroad Company; director of the Cuba Company; chairman of the board of the Cuba Northern Railways, and holder of many other important positions. It was his destiny to become (in 1893) the close friend of, and co-worker with, José Martí, Cuba's great patriot and liberator, a man often referred to as a Lincoln and Washington combined. From the day that young Rubens became the general counsel (at no salary) for the Cuban Revolutionary Junta (of which Martí was the active and indefatigable head) his heart and soul, and his time and free services, were devoted to the Cuban Cause. In New York and Washington he created, financed and conducted Bureaus of Propaganda in favor of the persecuted Cubans, and he worked to such purpose that eventually American sympathies for the awful plight of Weyler's *reconcentrados* were thoroughly aroused, and Intervention resulted.

Like Frank Steinhart, Horatio Rubens has received every honor that the Cuban Government could give. In 1897 the Cuban Revolutionary Congress accorded him a special vote of thanks in appreciation of his unfaltering services for the Cuban Cause. In 1915 Cuba awarded him a special gold medal. In 1922 he was given the Grand Medal of Merit and Honor, and in 1923 he was declared "An adopted Son" of Havana. In 1928 he was presented with the Gran Cruz de Carlos Manuel de Céspedes, and was made Commander of the Order. In 1929, still anxious to show its appreciation of his value to Cuba, President Machado, through the Cuban Congress, voted him a Special Gold Medal symbolic of his services, and he was designated *El Gran Amigo de* (the great friend of) *Cuba*.

Aside from his revolutionary activities Mr. Rubens acted as Counsel to the American Insular Commission to Porto Rico; to the Republic of Salvador; Counsel to the U.S. Military Government in Cuba, and in other capacities. He was a member of the Commission for Division of Codes and Laws in Cuba; for

[1] For additional notes on Frank Steinhart's remarkable personality, and his romantic rise to fame and fortune, consult Basil Woon's *Cocktail Time in Cuba*, and *Our Cuban Colony*, by Leland H. Jenks.

the Tax, Prison, and Electoral Laws, and of the Council for National Defense. He is a member of the New York Bar; of the Phi Gamma Delta; and of many famous clubs. His home is at Garrison, New York. His office is in New York City.

For additional information under this head consult Basil Woon's *Cocktail Time in Cuba*, and *Our Cuban Colony*, by Leland H. Jenks.

The Cuban Constitution (*la constitución cubana*) is modeled on that of the U.S., was framed during the U.S. Military Protectorate; was adopted Feb. 21, 1901; and provides for a republican representative form of government divided into Legislative, Executive, and Judicial branches. The former is exercised by the House of Representatives (*cámara de representantes*) and the Senate (*el senado*). Together these form the National Congress (*congreso*). The senate is composed of 32 senators (*senadores*), elected for 9 years. The House consists of 128 representatives (*diputados*), one for each 25,000 inhabs., elected for 6 years and renewed by halves every 3 years. Congress assembles the 1st Monday in April and Nov.; each session lasting 40 days or more.

The Executive Power is highly centralized and is broader in scope than that of the U.S.A. The *Presidente* is chosen by the people and elected (Nov. 1) for a period of 6 years. He is inaugurated May 20th. Should he die in office he is succeeded by the Secretary of State, who serves for 60 days, until a new election can be called. There is no vice-president.

The Cabinet Officers (*ministros de gabinete*) who assist *el presidente*, are the Secretary (*secretario*) of the Department of State (*departamento de estado*); of Justice (*justicia*); Government (*gobernación*); Treasury (*hacienda*); Public Works (*obras públicas*); Agriculture, Commerce and Labor (*agricultura, comercio y trabajo*); Public Instruction and Fine Arts (*instrucción pública y bellas artes*); Health and Charities (*sanidad y beneficencia*); and War and Marine (*guerra y marina*). Governors (*gobernadores*) and minor officials subject to the central power at Havana rule the *provincias, muncipalidades* etc. The government is strong, usually liberal, and progressive. It is always friendly to foreigners, but these may like to remember that article 33 of the constitution empowers the president easily to expel those who prove a menace to the social order.

Army and Navy. The regular army (*ejército*) consists of about 17,000 enlisted men (*soldados*) and 600 officers (*oficiales, jefes*) well organized and equipped; and upward of 6000 *rurales* (rural guards) scattered throughout the island. The Navy (*marina de guerra*) consists of 2 cruisers and 17 gunboats, and is maintained for peace purposes only.

The Cuban Flag (*bandera, pabellón*) shows a white, 5-pointed star (*estrella*) in a red triangle (at the staff end) from which lead two white bands between three blue ones (two forming the

outer edges). It symbolizes the shining, stellar destiny (*ad astra per aspera*) of the insular republic, and was adopted by the *revolucionarios* to replace the red-and-yellow (blood-and-gold) flag of Spain.

XIV. Chronological Table of the Chief Events in Cuban History

I. Discovery and Settlement of the Island.

1492. Columbus discovers Cuba Oct. 18 and finds it peopled by natives who call themselves *Siboneyes* and who are thought to be an offshoot of the Apalachi, of Florida. Living among them were other natives now known as *Tainos*, and *Caribs*. The local custom of smoking a weed called *tabaco* has since spread over the world. The *Siboney* name for the island was *Cubagua*. Columbus renamed it *Juana*, in honor of Prince Juan, son of Ferdinand and Isabella, and heir to the Spanish throne. He died in the belief that it was an outpost of China.

1494. Columbus revisits Cuba, skirts the S. shore and discovers (June 24) the Isle of Pines, which he names *Evangelista*.

1508. Sebastián de Ocampo circumnavigates Cuba and proves its insularity.

1511. Diego de Velásquez and 300 volunteers sail from Hispaniola to colonize Cuba. Early in 1512 they found a settlement at Baracóa and begin the administration of the island.

1513. Juan Ponce de León, Gov. of Puerto Rico, sets out in quest of a mythical Fountain of Youth and discovers Florida (March 27).

1514. Velásquez (Cuba's first governor) discards Baracóa, establishes himself at Santiago de Cuba and makes it the capital of the island. Bayamo, Trinidad, Sancti Spíritus, and Puerto Príncipe are founded.

1515. Velásquez founds (July 25) a port on the site of the present port of Batabanó and christens it San Cristóbal de la Habana.

1516. King Ferdinand dies Jan. 28, and to honor his memory Velásquez changes the name of the island from *Juana* to *Fernandina de Santiago de Cuba*. Later this name is changed to *Santiago*, then to *Ave María*. Eventually the present name of *Cuba* is adopted.

1518. Juan de Grijalva sails out of Santiago May 1 on a voyage of discovery. When he returns with the news that he had discovered Yucatan and coasted the southern shore of Mexico, Velásquez, anxious to know more of Montezuma's realm, fits out an expedition and places it in charge of Hernan Cortés, mayor of Santiago. On Nov. 18 Cortés starts on his memorable Conquest of Mexico.

1519. Velásquez sails into what now is Havana harbor, beaches

his ships and calls the spot *Bahía de Carenas*. Finding it admirably suited to his purpose he causes the settlement at Batabanó to be removed thither, and thus founds the present capital.

1520. The first sugar cane is brought from Santo Domingo.

1521. Juan Ponce de León, on a 2d search for the Fountain of Youth, is mortally wounded by an Apalache arrow and returns to Habana to die.

1522. The Santiago Cathedral, 2d diocese in the New World, is established.

1524. Velásquez dies and is interred in the Santiago Cathedral. The first lot of African slaves is brought into Cuba from the Congo and Mozambique.

1528. Puerto Príncipe is moved to the site of the old Indian city of Camagüey (until 1902 known as Puerto Príncipe).

1537. French corsairs attack Habana and for 3 days a bloody battle rages through the streets. Many people are killed and numerous buildings destroyed. The practice thus established endures for centuries and costs Cuba countless treasure and thousands of lives. As a safeguard against future assaults Gov. Hernando de Soto orders La Fuerza Fortress built.

1539. At the head of a gorgeous and powerful expedition, De Soto sails from Havana May 12 to subjugate Florida.

1541. De Soto discovers the Mississippi River, dies (June 30) and is buried beneath its waters.

1551. Habana is made the capital of the island, and the governor moves his residence to the new seat — now a rich and powerful seaport with 20,000 inhabitants and world-wide interests.

1588. Morro Castle and La Punta Fortress are begun as a protection against pirate attacks.

1607. A Royal Cédula decrees the division of Cuba into twin districts, with Havana as the western capital and Santiago the eastern.

1640. Gov. Pedro de la Roca y Borges builds a Morro Castle at Santiago Bay.

1655. The English conquer and occupy Jamaica, and 8000 Spanish residents migrate to Cuba.

1662. The English corsair Henry Morgan and 800 rascals capture Santiago, luxuriate in the metropolitan homes for a month, loot the cathedral, destroy the jail, blow up Morro Castle and retire to their rendezvous in the Tortugas with slaves and booty. Later (in 1668) they capture Camagüey and kill upward of a hundred of the townspeople.

1674. The Havana Wall is begun, but is not completed till 1753.

1689. Santa Clara City is founded on the site of the aboriginal Indian settlement of *Cubanacan.*

1693. Matanzas City is founded by Capt. Gen. Severino de Manzaneda.

1700. The death of Charles II (last of the Hapsburgs) and the breaking out of the War of the Spanish Succession (1701 to 1714), restricts Cuban commerce, gives rise to extensive smuggling, and brings into being a dynasty of buccaneers who for many decades figure prominently in the island history.

1717. Philip of Anjou (Felipe V) is confirmed as (Bourbon) King of Spain, and he establishes onerous monopolies on Cuban trade that result in much smuggling. The first serious breach between the Colonists and the Crown dates from this time.

1728. Capt. Gen. Dionisio Martínez de la Vega founds the Havana University.

1761. An Indian ship that had touched at Vera Cruz, Mexico, brings Yellow Fever to Havana, and for more than a century it scourges the island, killing untold thousands of its people.

1762. The Earl of Albemarle leading 14,000 British marines and 3600 American Colonials, captures Habana, holds it for a year and retires on payment of a ransom of 15 million dollars. Because of needed reforms introduced by the British the benefits resulting to the island from the occupation proved greatly in excess of the ransom exacted.

1782. Capt. Gen. Luis de las Casas founds the first Cuban newspaper.

1784. Florida and Louisiana are placed under the Captaincy General of Cuba with headquarters at Habana, now one of the richest cities and greatest slave markets of the world.

1789. The French Revolution and the Fall of the Bastille sweeps aside the barriers between master and slave, and in Haiti anarchy results.

1795. By the Treaty of Basel (July 22) Spain cedes Santo Domingo to France, and thus inaugurates a practice which eventually deprives her of all her West India Colonies. Unwilling to live under French rule, 12,000 Spanish families move over to Cuba.

1796. The (supposed) bones of Christopher Columbus are brought from Santo Domingo to the Havana Cathedral (where they repose until transferred to Spain in 1898).

1803. To escape negro domination 30,000 French refugees migrate from Haiti to Cuba and there give great impetus to coffee raising.

1819. Spain cedes Florida to the United States and certain

resident French settlers move over to Cuba and found the present city of Cienfuegos.

1823. A separatist society calling its members *Soles de Bolívar* promotes a rebellion against Spanish rule but is crushed. In 1829 it is revived under the name of *Águila Negra*, but to little purpose. But it accentuates the growing determination to rid Cuba of foreign domination. The promulgation of the celebrated Monroe Doctrine heartens the separatists and has an important bearing on future Cuban autonomy.

1826. The Colony of *Reina Amalia* is established in the Isle of Pines.

1828. Cárdenas City is founded by the order of Ferdinand VII.

1837. The first steam railroad is built (with English capital) in Cuba, from Havana to Güines.

1838. The Spanish Audiencia or Superior Tribunal of Spain in the New World, which from the time of Columbus had had its seat in Santo Domingo, and which in July, 1800, was removed to Camagüey, is definitely transferred to the pretorium at Havana.

1847. At the conclusion of the Mexican War, Prest. James K. Polk, of the U.S., offers to buy Cuba from Spain, but the growth of the anti-slavery sentiment in the South, and the refusal of Spain to consider it, invalidate the plan.

II. The Revolutionary Period.

1847. For years the revolutionary spirit in Cuba had been smoldering. In this year it burst into flame when Gen. Narciso López fomented an uprising in Central Cuba. It failed and López was forced to flee, but in the following year he organized (in New York) an association of Cuban fugitives and was preparing to sail for Cuba when the U.S. authorities interfered.

1850. López makes another attempt, and on May 19 lands at Cárdenas with 600 men and there unfurls his banner of liberty. On a 2d expedition in 1851 he is captured, taken to Havana and there garroted. His right-hand man, Col. W. S. Crittenden of Kentucky, with 50 insurgents, is taken to the Castillo de Atarés and shot.

1854. Capt. Gen. Juan de Pezuela's ideas on the manumission of slaves of advanced years become distasteful to southern slave-owners, and when these sentiments are supplemented by the detention, by the Spanish authorities in Cuba, of a steamship named the Black Warrior, war between the U.S. and Spain is threatened. As a result the United States, in the Ostend Manifesto, declares that the possession of Cuba by a foreign power is a menace to American peace. Spain is offered the alternative of

accepting 200 million dollars for the island or having it taken from her by force. Pezuela's recall reduces the tension.

1861. The irritation produced in the U.S. by Spain's participation in the Allied Expedition to Mexico (which resulted in the death of Maximilian in 1867), and her over-prompt recognition of the belligerency of the Southern forces at the outbreak of the Civil War, definitely alienated American friendship and strengthened American sympathy for the *revolucionarios*, who were actively planning for a *Cuba Libre*.

1868. The revolution (of Sept.) in Spain and the expulsion of Isabella II, heartened the Cuban rebels, and on Oct. 10, Carlos Manuel de Céspedes, at the head of a handful of poorly armed but resolute men voiced his famous Grito de Yara, or Cry for Liberty. A Republic was proclaimed, a Constitution was drawn up, and a Declaration of Independence promulgated. The rebellion thus begun lasted 10 years, cost Cuba 50,000 men, Spain 208,000, and involved an outlay of 300 million dollars.

1870. A law sponsored by the Spanish minister *Sigismundo Moret* decreed freedom to every child born of a slave mother after July 4th of that year, and to such mature slaves that would help the Spanish cause. Freedom was given to every slave 60 or more years old.

1873. The American steamship Virginius is captured by Spaniards in Cuban waters and the crew taken to Santiago, where Capt. Frye and 53 of his men are shot. But for the prompt and courageous interference of Commander Lambton Lorraine, of the British sloop-of-war Niobe, 93 others would have been executed.

1878. The Spanish commander Gen. Martínez de Campos proposes an armistice which results in the signing (between Spain and the Cuban rebels, Feb. 10) of the Peace of Zanjón.

1880. A measure is enacted by the Spanish Córtes by virtue of which the institution of negro slavery in Cuba becomes extinct in 1887. (Coolie immigration from China ceased in 1871.)

1881. Dr. Carlos Juan Finlay, representing Cuba and Porto Rico at the International Sanitary Conference held at Washington, D.C., Feb. 18, makes the supereminent declaration that the mosquito Stegomyia fasciata *Theobald* (one of 700 species) is the agent of transmission of yellow fever — an idea which eventually resulted in the elimination of this scourge from the West Indies and the saving of untold thousands of lives.

1895. The illusory Peace of Zanjón is rejected and open hostilities against Spanish rule inaugurated Feb. 24, by the

Grito de Baire — a renewed demand for independence, which eventually brought about American participation in the war and resulted in Cuban freedom.

III. U.S. War with Spain. American Intervention and Occupation. Downfall of Spanish Power in Cuba and Rise of the Revolutionists.

1898. On the night of Feb. 15, the U.S. Battleship Maine blows up in Havana Harbor and 264 men are killed. War with Spain follows. For the chief events of this struggle see page 142.

1899. Spanish authority in Cuba ceases at noon Jan. 1st. American Occupation, with Gen. John R. Brooke as Military Governor, begins.

1902. The American Military Authorities turn over the administration of island affairs (May 20) to the first Cuban President, Don Tomás Estrada Palma.

1906. The resignation of Prest. Palma is followed by a Second American Occupation, with Hon. Wm. H. Taft as provisional governor.

IV. Cuba Libre. Definite Establishment of the Cuban Republic.

1909. Coincident with the withdrawal of American troops Free Cuba begins to function (Jan. 28), with Gen. José Miguel Gómez as *presidente.*

1913. General Mario Menocal is elected *presidente* and begins his duties May 20. He succeeds himself and serves till 1921.

1921. Don Alfredo Zayas is made president.

1925. General Gerardo Machado is elected president and begins his duties May 20. Prosperity, enlightenment and progress mark his able administration. The U.S. Govt. ratifies the Hay-Quesada Treaty (or Isle of Pines Pact — see page 324) and confirms Cuban sovereignty over that territory.

1927. Amendments to the Constitution, voted by Congress June 21, and approved by a Constitutional Convention May 9, 1928, provide that the president's term shall be six years and that he be ineligible for re-election; that the office of vice-president is abolished with succession in case of death or disability devolving on the Secretary of State; with a new election within 60 days; that the number of Senators is increased to 32 and their term of office to 9 years; that the number of representatives is increased to 128 (one for each 25,000 inhabitants) and term increased to 6 years with national elections every 3 years, and that the franchise is extended to all males over 21 (a two-thirds vote in each house of Congress being empowered to grant the franchise to women).

The Pan American Airways, Inc. inaugurate (Oct. 17) the first air service for passengers and mail, between Key West, Florida, and Havana, Cuba.

1928. The Pan American Airways, Inc. erect (in Sept.) a great airport terminal at Miami, Fla., make that city the American gateway for their Spanish American service, and extend this to the chief cities of Cuba, Haiti, Santo Domingo, Mexico, and Central and South America. They are the first to establish a dependable air service between the United States at the North, and the islands and continent at the South. Unexampled success marks their enterprise.

On Nov. 1st, the Liberal Party re-elects Gen. Gerardo Machado president of Cuba for a term of 6 years.

1929. President elect Gen. Gerardo Machado is inaugurated May 20th, coincident with the completion of the National Capitolio (cost $15,000,000).

XV. Bibliography

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List of Old and New Havana Street (Calle) Names

Old Names (*Nombres Antiguos*)	**New Names** (*Nombres Modernos*)
Acosta	Antonio San Miguel
Aguacate	Perfecto Lacoste
Águila	Rafael M. de Labra
Alcantarilla (and Vives)	Dr. Ruiz de Luzuriaga
Amargura	Marta Abreu
Amistad	Miguel Aldama
Animas	General Aguirre
Belascoáin	Padre Varela
Bernaza	Plácido
Campanario	General Aranguren
Calzada del Monte	Máximo Gómez
Cárcel	Capitán Capdevila
Concordia	Enrique Villuendas
Consulado	Estrada Palma
Correa	Avenida Presidente Gómez
Cristina	Avenida de Mexico
División	Cowley
Dolores	Jesús Rabi
Egido (and Monserrate)	Avenida de Bélgica
Empedrado	General Riva
Estrella	Barnet
Galiano	Avenida de Italia
Gervasio	Rafael Martínez Alonso
Industria	Raimundo Cabrera
Infanta	Presidente Menocal
Jesús del Monte	Avenida Diez de Octubre
Jesús Peregrino	Néstor Sardiñas
Jovellar	Veintisiete de Noviembre
Lamparilla	Pedro Pérez
Lealtad	Martín Morúa Delgado
Línea, or Nueve (Vedado)	Ave. Presidente Wilson
Luyanó (Calzada de)	Manuel Fernández de Castro
Malecón, or Avenida del Golfo	Avenida Antonio Maceo
Manrique	Antonio M. Lascano
Marina	Avenida de Washington
Martí (or G. de la Vega)	Ayestarán
Neptuno	Zenea
Obispo	Pi y Margall
O'Reilly	Presidente Zayas
Paseo de Carlos III	Ave. de la Independencia
Paula	Leonor Pérez
Perseverancia	Cosme de la Torriente
Prado	Paseo de Martí
Príncipe de Asturias	Primelles
Refugio	General Emilio Núñez
Reina (Avenida de la)	Ave. Simón Bolívar
Revillagigedo	General Quintín Banderas
San Lázaro	Ave. de la República
San José	José de San Martín
San Miguel	General Manuel Suárez
San Rafael	General Carillo
Santa Emilia	Dr. Antonio de la Piedra
Santa Marta	Antonio Díaz
Santiago	Fraternidad
Sitios	Víctor Muñoz
Suárez	General Sánchez Figueras
Tacón	Teodoro Roosevelt
Teniente Rey	República del Brazil
Trocadero	América Arias
Virtudes	Mayor Gorgas
Zanja	Finlay
Zulueta	Ignacio Agramonte

PLAN OF
HAVANA
SCALE
0 100 200 300 400 500 Meters
0 200 400 600 800 1000 1200 Feet
Drawn specially for
Terry's Guide to Cuba
Copyrighted
(Es propiedad)
Railroads
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GULF OF MEXICO
Morro Castle
HAVANA HARBOR
BAHÍA DE LA HABANA
Cabaña
Fortress
Casa Blanca
Castillo
de la Punta
Máximo Gómez
Monumento
Palacio
de Justicia
CÁRCEL
AVENIDA DEL PUERTO
AVE DE PALMAS
Avenida de
Palacio
Maestranza
(MALECÓN)
MACEO
REPÚBLICA
GENIOS
PASEO DE MARTÍ
Maine Monument
Maceo Statue
AVE DE ANTONIO
AVE. DE LA
REFUGIO
COLÓN
(CONSULADO)
Pan
American
Airways,
Inc.
AVE. MISIÓN
Henry Clay &
Bock & Co.
Factory
Palacio
Presidencial
(MONSERRATE)
Santo Angel
Church
AGUIAR
Cathedral
Castillo
de la Fuerza
Capitanía
del Puerto
El
Templete
Plaza de
Armas
Caballería Wharf
Palacio de
Gobierno
Am. Chamber
of Commerce
(MALECÓN)
(SAN LÁZARO)
(PERSEVERANCIA)
(MANRIQUE)
SAN NICOLÁS
LAGUNAS
(CAMPANARIO)
(TROCADERO)
AMÉRICA ARIAS
BLANCO
RAFAÉL M. DE LARA
CRESPO
(INDUSTRIA)
(AMISTAD)
GENERAL
AGUIRRE
Havana
Post
Salder's
Antique
Shop
ESTRADA PALMA
(PRADO)
(ZULUETA)
Sevilla-
Biltmore
Hotel
American
Club
Hotel
Plaza
HABANA
TEJADILLO
CUBA
COMPOSTELA
GENERAL RIVA
San Juan
de Dios Park
Bank of
Nova Scotia
PRESIDENTE ZA
(EMPEDRADO)
National
City Bank
General
Electric
Co.
Trust Co.
of Cuba
PI Y MARGALL
MERCADERES
OFICIOS
Customs Pier
(ANIMAS)
COSME DE LA TORRIENTE
MAYOR GORGAS
(O'REILLY)
(OBISPO)
OBRAPÍA
Royal Bank
of Canada
Lonja
Mercantil
Aduana
RAFAÉL MARTÍNEZ ALONSO
ESCOBAR
(VIRTUDES)
(GALIANO)
Monserrate
ENRIQUE VILLUENDAS
(AGUILA)
JUAN CLEMENT ZENEA
American
Photo Studios
Hotel
Telégrafo
Hotel
Inglaterra
Central
Park
Albear
Monument
Centro
Asturiano
Ward Line
S. S. Co.
(AGUACATE)
PEDRO PÉREZ
Plaza de
San
Francisco
MARTA ABREU
Gelats & Co. Bank
San Francisco
Church
Post Office
(CONCORDIA)
(NEPTUNO)
GENERAL MANUEL SUÁREZ
Hotel
Royal Palm
National Theatre
Centro Gallego
IGNACIO
OBRAPÍA
Red Cross
(LAMPARILLA)
(AMARGURA)
(SAN MIGUEL)
(LEALTAD)
GENERAL CARILLO
AVENIDA
MIGUEL ALDAMA
RAIMUNDO CABRERA
CAPITOLIO
AGRAMONTE
AVE DE BELGICA
PLACIDO
Plaza
del Cristo
REPÚBLICA DEL BRASIL
AGUIAR
Plaza Vieja
Museum &
Picture Gallery
CUNA
OFICIOS
Machina
Wharf
(SAN RAFAEL)
JOSÉ DE SAN MARTÍN
(TENIENTE REY)
(BERNAZA)
CRISTO
VILLEGAS
PERFECTO
COMPOSTELA
HABANA
MURALLA
SAN IGNACIO
Santa Clara
Wharf
(SAN JOSÉ)
FINLAY
United Railways of Havana
ZANJA
ITALIA
BARCELONA
SOL
SANTA CLARA
FERRY TO CASA BLANCA
DRAGONES
CHINESE
QUARTER
CRAL CASAS
Cuban
Telephone
Co.
(MURALLA)
Ursuline
Church
LACOSTE
SOL
Santa Clara
Convent
LUZ
Luz
Ferries
Where the
Maine
was Sunk
FERRY TO REGLA
PASEO
(GERVASIO)
SALUD
ESCOBAR
GENERAL
ANTONIO M.
RAYO
FRATERNITY
PARK
(AMISTAD)
La India
Monument
GÓMEZ (CALZADA DEL MONTE)
Compañía Cubana
de Electricidad
LUZ
Belén
Church
CUBA
ANTONIO SAN MIGUEL
INQUISIDOR
Paula Park
Paula
Wharves
CHAVEZ
MARTIN MORUA
REINA
(CALZADA DE LA
La Reina
Church
AVE. SIMON BOLIVAR
Havana
Electric
Ry. Co.
(ESTRELLA)
SAN NICOLÁS
(GALIANO)
(AGUILA)
PANCHITO GÓMEZ
CIENFUEGOS
CÁRDENAS
ECONOMÍA
(ZULUETA)
(EGIDO)
CURAZAO
(ACOSTA)
PICOTE
COMPOSTELA
JESUS MARÍA
MERCED
Merced
Church
HABANA
DAMAS
LEONOR PÉREZ
United Rlys.
of Havana Wharf
BARNET
DELGADO
(MALOJA)
ARANGUREN
LASCANO
FRANCISCO V. AGUILERA
CONDE
(PAULA)
SAN ISIDRO
San José
Wharves
(BELASCOAÍN)
PADRE VARELA
Finlay
Monument
COWLEY
(SITIOS)
VICTOR MUÑOZ
MÁXIMO
ANGELES
(SUAREZ)
APODACA
SOMERUELOS
(REVILLAGIGEDO)
GLORIA
VELASCO
DESAMPARADOS
Ward Line
Piers
PEÑALVER
CONDESA
VALLA
INDIO
(CORRALES)
SAN NICOLÁS
RAFAÉL M. DE LARA
MISIÓN
GEN. SANCHEZ
FUNDICION
CENTRAL STATION
(Estación Central)
of the
United Railways
of Havana
Cuban American
Terminal Co.
FIGURAS
ANTON RECIO
ESPERANZA
FLORIDA
GENERAL
QUINTIN
FIGUERAS
CARMEN
TENERIFE
GLORIA
FIGURAS
DR. RUIZ DE
LUZURIAGA
BANDERAS
RASTRO
(BELASCOAÍN)
(VIVES)
ALAMBIQUE
Peninsular and Occidental
Steamship Co. Wharves
TALLAPIEDRA
United Railways of Havana
Mercado
W.H. POUNTNEY CO., BOSTON, MASS. U.S.

PART TWO. HAVANA AND ENVIRONS.

Arrival and Departure. Railway Stations. Steamship Docks. Baggage Transfer. Autos, Taxis. Motor-buses. Street-Cars.

Railway Stations (*estaciones de ferrocarril*). The Central or **Terminal Station** of the **United Railways of Havana** (The Controlled Railways) faces a paved plazuela in the S.E. quarter of the city (Pl. D.6) near the Ward Line and P. & O. Steamship Co.'s docks, 5 min. taxi-ride (8 min. by tranvía) from the chief hotels, and the business section, and within easy reach of the residential quarter. Many lines of street-cars pass it, and certain lines make it their terminus and turning point. With the exception of the trains on the **Hershey Cuban Rly.** mentioned hereinafter, and the electric cars (operated by the U. Rlys.) for the Race Course, Quemados, Marianao, The Havana Country Club, etc. (see the Index) all trains for the Havana suburbs and rural Cuba leave and arrive here. There is a small lunch stand in the station and a dearth of good ones in the neighborhood. The traveler with time to spare can board a tram-car for Central Park and dine well in the excellent Plaza, or the Inglaterra hotel hard by. The Sevilla-Biltmore is within 5 min. walk of these.

The **General Offices** of the **Railway Administration** are upstairs in the station. Chairman of the Board of Directors, the *Rt. Hon. Lord Ashfield, P. C.*, 69 Old Broad St., London, E.C. England. *Mr. Lightly Simpson*, General Manager. *Mr. W. T. Medley*, General Passenger (and Commercial) Agent. *Mr. G. J. Humbert*, Traffic Manager. The **Chief Ticket Office** is in the station. Branch in the *Centro Asturiano* Building, Pl. C, 4.

Baggage & Express Services (trustworthy, efficient, cheap) are operated in connection with the railway.

The **Station** of the **Hershey Cuban Railway Co.**, whence trains leave at frequent intervals for the **Hershey Sugar Mill** and Model Town, **Matanzas,** and other points in E. Cuba, is at the **Casa Blanca Landing,** across the Bay, reached by Ferry from the Luz Wharf (frequent boats). Many tram-cars have their *paradero* at the Luz Ferry, which is about 10 min. ride from the chief hotels. **Ticket Offices** in any of the offices of the **United Railways,** and in the Manzana de Gómez Building, overlooking Central Park at the N. The Rly. maintains a city Administration Office here. *Mr. P. A. Staples*, General Manager (also of the Hershey Corporation and the Rosario Sugar Co.).

The Consolidated Railroads of Cuba (Cuba Railway; Cuba Northern Railways, etc.) have their headquarters in Camagüey (p. 363), and a general office in the *Manzana de Gómez Bldg.*, Havana (Pl. C, 4). *Horatio S. Rubens* President (*Wilfred J. Brown*, Assistant to the President); *H. C. Lakin*, General Counsel. Offices in the Grand Central Terminal, New York City. *D.A. Galdós*, Vice-President (*F. Rosado*, Assistant to the Vice-President), Havana. *Mariano Cibrán*, General Manager; *Calixto Subirats*, General Freight & Passenger Agent, Camagüey.

Guantánamo & Western Railway. Headquarters at Guantánamo, page 425. Information from any office of the Consolidated Railroads of Cuba.

Tickets over the **Florida East Coast Railway,** and to points North, East & West in the U.S. can be obtained at the Peninsular & Occidental S.S. Co.'s Office (see below). Also reservations at any of the fine Flagler **Hotels** operated by the Florida East Coast Rly. Co. The Administrative Offices of this company are at St. Augustine, Fla. The New York Office is at No. 2 West 45th St. Hotel reservations can also be made here, and through railway and steamship tickets to Havana obtained.

The **Southern Pacific Railway Co.'s office** is in the Manzana de Gomez Building. The **Missouri Pacific Railway Co.'s office** is in the Calle Pi y Margall 75.

Arrival by Sea. The American Mail Ships of the **Ward Line,** from New York, tie up alongside the new Ward Line Piers, on the Havana side of

the bay, in the S.E. quarter of the city (Pl. E, 6) within a few minutes' taxi-or tram-ride of the Central Railway Station and the chief hotels. The **Ticket Office** is in the Centro Asturiano Bldg., overlooking Central Park.

The Wharves of **The Peninsular & Occidental Steamship Co.,** The Florida Route, are at the Espigon del Arsenal, just S.W. of the Ward Line Piers, hard by the Central Railway Station, and within 10 minutes by tram or taxi of the chief hotels. A branch **Ticket Office** is at the corner of the Prado and the Calle Animas (Gen. Aguirre). See How to Reach Cuba.

The **Isle of Pines Steamship Co.** Tickets are on sale in any of the **Ward Line Offices** or those of the **United Railways** of Havana.

The United Fruit Co. Ships, those of the Munson Line and others dock at or near the Santa Clara Wharf, foot of Santa Clara St.

Steamships (vapores) usually arrive and depart in daylight. Before landing, travelers are required by the Ship's Purser (*sobrecargo*) to fill out a blank form stating the passenger's name, age, sex, condition, occupation, point of departure, last residence, final destination in Cuba, and number of pieces of baggage, for the information of the Immigration Officer (Inspector de Inmigración). The Purser also supplies a Landing Ticket, without which no one can go ashore. Baggage is conveyed by the Steamship Co. to a customs (see Index) inspection-shed, on the dock, where the owner or his agent must identify and pass it. Otherwise it is kept until called for. Regulations relating to return to the U.S.A. are referred to under Passports.

Pan American Airways, Inc. Prado 13 (Pl. C, 3). Tickets and information relating to the (excellent, daily) Air Service (fine, big, safe planes) to points in the United States, Cuba, Haiti, Santo Domingo, Porto Rico, Mexico, and Central and South America.

From Cuba to Porto Rico. So many travelers now go from Cuba to Porto Rico, at the E., that tourists will wish to know the best and most satisfactory way of reaching it by sea. This unquestionably is via New York and the big, luxurious, comfortable, fast, modern, safe and dependable ships (constructed with the special view of providing the comforts and conveniences necessary in the tropics) of the **New York & Porto Rico Steamship Co.** (Mr. M. Seckendorf, General Passenger Agent; New York Office, 25 Broadway; Cable address, *Newtorico*). Information relating to the moderate fares and frequent sailings can be obtained in Havana at the **Ward Line Ticket Office,** Centro Asturiano Bldg. The accommodations, food and service on this line are so superior that travelers will find it to their advantage to utilize it.

Baggage Transfers. Representatives of several local Express Companies (*compañías de express*) meet incoming ships, help passengers through the customs with their luggage, then deliver it to hotel, rly. station or residence. Most of them speak English. As a rule they are trustworthy, but prudent travelers will attend personally to the examination of their baggage, then deliver it over to the agents. The average delivery charge for a trunk to any point between the bay and Padre Varela St. is $1.50. A special price should be agreed upon for suburban delivery. Hand-luggage and a steamer trunk can sometimes be carried along in the taxi. If the traveler does not know at which hotel he will lodge, luggage can be sent to the central office of the Express Co. and telephoned for later.

Autos, Taxis are numerous and are called *fotingos*, a slangy masculine variant of *fotinga*, a whimsical euphemism for a billowy lady with generously-developed buttocks. The **drivers** or *chofers* are often called *fotingueros*. The localism for the horn (*bocina*) is *fotuto* (conch). Tips (*propinas*) are not always given, but are never refused. Ten per cent of the fare on short runs, and five on long runs will satisfy the *chofer*.

Fares are reasonable but have a rising tendency. It's a good plan to ask the *chofer* what his price will be before employing him. Particularly for trips between docks or rly. stations and hotels; as it is the custom to ask and expect more than the legal fare. This is supposed to be stated in the Tariff (*tarifa*) issued by the *Municipalidad* (ask the driver to show his copy in case of a dispute). It delimns the zones (*zonas*) into first (*primera*), 2d (*segundo*) and 3d (*tercera*).

THE FIRST ZONE is bounded on the E. and N. by the harbor and the Gulf; on the W. by the *Calle Padre Varela*, and on the S. by the *Arroyo del Matadero* (see the City Plan), and embraces practically all the best hotels, the commercial center, the Rly. Station, Steamship Wharves, etc. The fare within this zone, from point to point, is 20–30c. for 1–2 persons; for 3–4, 40–50c. Hand-luggage is free, but if the *chofer* so wishes he has the right to charge 10c. per piece for it. THE SECOND and THIRD ZONAS extend to and include the near-by suburbs; for 2 pers. to the limit of the 2d zone, 40–50c. and so on in proportion. Per hour for 2 pers. in any of the zones, from $1.75 to $2.25. For country trips 12–15c. a kilometer. Big autos 20–25c. By the day $15 to $25. All prices quoted are apt to change.

CARS FOR HIRE usually display a small flag, which is dipped when the car is occupied (ocupado). Or a paster on the windshield with the words, se alquila (for hire), or libre (free). If the paster shows a price (say 20c.) it's an invitation to ride anywhere within the zone for that amount. Warning signals with skull and crossbones, and the words *modere velocidad* (slow down) enliven the country highways. Others indicate the number of *kilómetros* permitted per hour.

MOTOR-BUSES, or *guaguas* are features of all Cuban cities.

Tramways (*tranvías*). Street-cars of the **Havana Electric Railway Company,** General Office, Calzada de la Reina 27 (Mr. Frank Steinhart, President and General Manager; Office at Monte, 1) circulate at frequent intervals to all parts of the city and suburbs (except those across the bay), and provide a quick, cheap and excellent means of getting about. The tourist can do practically all his sight-seeing around Havana by means of the (clean, spacious, American) cars, and thus can save considerable taxi-hire; particularly on long runs like those to Vedado, Marianao, the Race Course, Country Club and Golf Links, the Casino, La Playa, Jesús del Monte, El Cerro, Luyano, etc. Fares are low (varying with the distance), transfers (*transferencias*) are freely given; most of the conductors and motormen speak English, and all are courteous and helpful. By merely mentioning the name of the place the stranger wants to reach, when boarding the car, the conductor will see that he gets off at his destination. The local custom is to enter the car at the rear and leave by the front door. Tickets (*billetes*) are sold by the conductor and checked by inspectors. All the cars are clearly marked. Many of them pass, or have their terminal (*estación, paradero*), at Central Park, Luz Wharf, or the Central Railway Station. The Rules and Regulations are like those in vogue on U.S. lines.

As an aid to the stranger the routes, or *rutas* (which are subject to minor changes) of the important lines (*líneas*) are given below. The cars, which are marked in accordance with their headings (and also show numbers), leave their *paradero*, or starting-point, and traverse the streets (*calles, calzadas*) named before returning to that point. An intermediate stop is *parada*.

Vedado-Muelle de Luz. Paradero, calle 9, calle Línea, calle O, Marina, Infanta, San Lázaro, Trocadero, Consulado, Neptuno, Zulueta, Calzada del Monte, Egido, Luz, San Pedro, Merced, Egido, Monserrate, Colón, Consulado, Genios, Industria, San Lázaro, Infanta, Marina, calle O, calle Línea, calle 9, Paradero.

Vedado-Calle Habana. Paradero, calle 9, calle Línea, calle O, Marina, Infanta, San Rafáel, Consulado, San Miguel, Neptuno, Monserrate, Empedrado, Cuba, Merced, Habana, Chacón, Monserrate, Neptuno, Infanta, Marina, calle O, calle Línea, calle 9, Paradero.

Vedado-Cerro. Paradero Vedado (Vedado terminal), calle 9, calle Línea, calle L, San Lázaro, Infanta, San Rafáel, Belascoáin, Monte, Calzada del Cerro, Paradero del Cerro. Calzada del Cerro, Calzada del Monte, Belascoáin, Neptuno, Infanta, Marina, calle O, calle Línea, calle 9, Paradero.

Vedado-San Juan de Dios. Paradero, calle 9, calle Línea, calle O, Marina, Infanta, San Lázaro, Trocadero, Consulado, Neptuno, Monserrate, Empedrado, Cuba, Santa Clara, San Pedro (Elevados — elevated lines), O'Reilly, Tacón, Chacón, Colón, Consulado, Genios, Industria, San Lázaro, Infanta, Marina, calle O, calle Línea, calle 9, Paradero.

Vedado-Jesús del Monte. Paradero Vedado, calle 9, calle Línea, calle O, Marina, Infanta, San Lázaro, Belascoáin, Christina, Calzada de Jesús

del Monte, Paradero Jesús del Monte. Paradero Jesús del Monte, Calzada Jesús del Monte, Cristina, Belascoáin, San Lázaro, Infanta, Marina, calle O, calle Línea, calle 9, Paradero Vedado.

Vedado-Avenida Menocal. Paradero Vedado, calle 9, calle 12, calle 23, calle L, San Lázaro, Infanta, Calzada de Jesús del Monte, Paradero Jesús del Monte. Paradero Jesús del Monte, Calzada de Jesús del Monte, Calzada del Monte, San Joaquín, Cádiz, Infanta, San Lázaro, calle L, calle 23, calle 12, calle 9, Paradero del Vedado.

Vedado-Miramar. Paradero Vedado, calle 9, calle 2, calle 3, calle 30, calle B y 9. Calle B y 9, calle 30, calle 3, calle 2, calle 9, Paradero.

San Francisco-Muelle de Luz. Paradero Vedado, calle 9, calle 12, calle 23, calle L, San Lázaro, San Francisco, San Rafáel, Consulado, San Miguel, Neptuno, Zulueta, Monte, Egido, Sol, Cuba, Santa Clara, San Pedro, Elevados, O'Reilly, Tacón, Chacón, Monserrate, Neptuno, Espada, San Lázaro, calle L, calle 23, calle 12, calle 9, Paradero.

Universidad-San Francisco-San Juan de Dios. Paradero Vedado, calle 9, calle 12, calle 23, calle L, San Lázaro, San Francisco, San Rafáel, Consulado, San Miguel, Neptuno, Monserrate, Empedrado, Cuba, Luz, San Pedro, Merced, Egido, Monserrate, Neptuno, Espada, San Lázaro, calle L, calle 23, calle 12, calle 9, Paradero.

Universidad. Paradero de 23 y 12, calle 17, calle L, San Lázaro, Trocadero, Galiano, Ángeles, Florida, Vives, Belascoáin, San Lázaro, calle L, calle 23, Paradero de 23 y 12.

Universidad-Aduana. Paradero 23 y 12, calle 17, calle 0, Marina, Infanta, San Lázaro, Colón, Consulado, Neptuno, Zulueta, Calzada del Monte, Egido, Sol, Santa Clara, Elevados (San Pedro), O'Reilly, Tacón, Chacón, Monserrate, Colón, Consulado, Genios, Industria, San Lázaro, calle L, calle 23, Paradero 23 y 12.

Universidad-Muelle de Luz. Paradero 23 y 12, calle 17, calle O, Marina, Infanta, San Lázaro, Trocadero, Galiano, San Rafáel, Consulado, San Miguel, Neptuno, Monserrate, Empedrado, Cuba, Luz, San Pedro, Merced, Egido, Neptuno, Espada, San Lázaro, calle L, calle 23, Paradero 23 y 12.

Marianao-Parque Central. Paradero 23 y 12, Puente Almendares, Calzada de Columbia, calle 14, Insular, Steinhart, Paseo, Campa, Sta. Lucia, Calzada Real, Paseo Martí, Steinhart, Insular, calle 14, Calzada de Columbia, Puente Almendares, calle 23, Paradero de 23 y 12. Calle 23, calle Paseo, Zapata, Carlos III, Reina, Calzada del Monte, Egido, Monserrate, Neptuno, Belascoáin, Carlos III, Zapata, Paseo, calle 23, Paradero 23 y 12.

Marianao-Calle Águila. Paradero Vedado, Insular, Steinhart, Paseo, Campa, Sta. Lucia, Calzada Real, Paseo, Martí, Maceo, calle Steinhart, Insular, Paradero Vedado. Paradero Vedado, calle 9, calle Línea, O, Marrina, Infanta, San Lázaro, Belascoáin, Vives, Águila, San Lázaro, Infanta, Marina, calle O, calle Línea, calle 9, Paradero.

Playa-Estación Central. Paradero 23 y 12, Puente Almendares, Calzada de Columbia, calle 14, calle B, calle 9, Avenida 12, calle 19, La Playa. Calle 19, Ave. 12, calle B, calle 14, Calzada de Columbia, Puente Almendares, Paradero de 23 y 12. Calle 23, Calle L, San Lázaro, San Francisco, San Rafáel, Consulado, San Miguel, Neptuno, Zulueta, Misión, Egido, Monserrate, Neptuno, Espada, San Lázaro, calle L, calle 23, Paradero de 23 y 12.

Príncipe-Muelle de Luz. Paradero del Príncipe, Carlos III, Reina, Calzada del Monte, Egido, Sol, Sta. Clara, San Pedro, Elevados, O'Reilly, Tacón, Chacón, Monserrate, Colón, Zulueta, Monte, Reina, Carlos III, Paradero.

Príncipe-San Juan de Dios. Paradero del Príncipe, Carlos III, Reina, Calzada del Monte, Egido, Monserrate, Empedrado, Cuba, Luz, San Pedro, Merced, Egido, Calzada del Monte, Reina, Carlos III, Paradero.

Jesús del Monte-Muelle de Luz. Paradero de Jesús del Monte, Calzada Jesús del Monte, Cristina, Belascoáin, Monte, Águila, Reina, Monte, Egido, Luz, San Pedro (Elevados), O'Reilly, Tacón, Chacón, Colón, Zulueta, Misión, Florida, Vives, Calzada de Cristina, Calzada de Jesús del Monte, Paradero de Jesús del Monte.

Jesús del Monte-Malecón. Paradero de Jesús del Monte, Calzada de Jesús del Monte, Calzada de Cristina, Belascoáin, Reina, Águila, San

Rafáel, Consulado, San Miguel, Neptuno, Monserrate, Colón, Consulado, Genios, Industria, San Lázaro, Belascoáin, Calzada de Cristina, Calzada de Jesús del Monte, Paradero de Jesús del Monte.

Jesús del Monte-Parque Central. Paradero de Jesús del Monte, Calzada de Jesús del Monte, Calzada del Monte, Belascoáin, San Rafáel, Consulado, San Miguel, Neptuno, Zulueta, Calzada del Monte, Reina, Belascoáin, Calzada del Monte, Calzada de Jesús del Monte, Paradero de Jesús del Monte.

Jesús del Monte-Calle Águila. Paradero de Jesús del Monte, Calzada de Jesús del Monte, Calzada de Cristina, Vives, Águila, San Lázaro, San Nicolás, Trocadero, Galiano, Ángeles, Florida, Vives, Calzada de Cristina, Calzada de Jesús del Monte, Paradero de Jesús del Monte.

Jesús del Monte-San Juan de Dios. Paradero de Jesús del Monte, Calzada de Jesús del Monte, Cristina, Vives, Alcantarilla, Factoría, Arsenal, Egido, Sol, Habana, Empedrado, Cuba, Luz, San Pedro, Merced, Misión, Florida, Vives, Calzada de Cristina, Calzada de Jesús del Monte, Paradero de Jesús del Monte.

Cerro-Muelle de Luz. Paradero del Cerro, Calzada del Cerro, Calzada del Monte, Águila, Reina, Calzada del Monte, Egido, Monserrate, Empedrado, Cuba, Luz, San Pedro, Merced, Egido, Calzada del Monte, Reina, Ángeles, Calzada del Monte, Calzada del Cerro, Paradero del Cerro.

Cerro-Aduana. Paradero, Calzada del Cerro, Calzada del Monte, Belascoáin, Vives, Alcantarilla, Factoría, Arsenal, Egido, Sol, Santa Clara, San Pedro (Elevados), O'Reilly, Tacón, Chacón, Colón, Zulueta, Calzada del Monte, Reina, Ángeles, Calzada del Monte, Calzada del Cerro, Paradero del Cerro.

Cerro-Calle Habana. Paradero del Cerro, Calzada del Cerro, Calzada del Monte, Águila, Reina, Calzada del Monte, Egido, Luz, Habana, Chacón, Monserrate, Neptuno, Belascoáin, Calzada del Monte, Calzada del Cerro, Paradero del Cerro.

Cerro-Parque Central. Paradero del Cerro, Calzada del Cerro, Calzada del Monte, Belascoáin, San Lázaro, Trocadero, Galiano, San Rafáel, Consulado, San Miguel, Neptuno, Zulueta, Calzada del Monte, Reina, Ángeles, Calzada del Monte, Calzada del Cerro, Paradero del Cerro.

Cerro-Vedado. Paradero del Cerro, Calzada del Cerro, Calzada del Monte, Belascoáin, Neptuno, Infanta, Marina, calle O, calle Línea, calle 9, Paradero del Vedado. Paradero del Vedado, calle 9, calle Línea, calle L, San Lázaro, Infanta, San Rafáel, Belascoáin, Monte, Calzada del Cerro, Paradero del Cerro.

Palatino. Palatino terminal, Calzada del Cerro, Calzada del Monte, Águila, Colón, Consulado, Genios, Industria, San Lázaro, Infanta, Calzada del Cerro, Palatino.

Santos Suárez-Parque Central. Paradero, Santa Catalina, Juan Delgado, calle Paz, Santa Emilia, Calzada de Jesús del Monte, Calzada del Monte, Águila, Reina, Calzada del Monte, Egido, Monserrate, Neptuno, Belascoáin, Calzada del Monte, Calzada de Jesús del Monte, Santos Suárez, Calle Paz, Juan Delgado, Santa Catalina y Paradero.

Santos Suárez-Muelle de Luz. Paradero, Santa Catalina, Juan Delgado, calle Paz, Santa Emilia, Calzada de Jesús del Monte, Calzada de Cristina, Belascoáin, Calzada del Monte, Águila, San Rafáel, Consulado, San Miguel, Neptuno, Monserrate, Empedrado, Cuba, Luz, San Pedro, Merced, Egido, Calzada del Monte, Reina, Ángeles, Calzada del Monte, Belascoáin, Calzada de Cristina, Calzada de Jesús del Monte, Santos Suárez, calle Paz, Juan Delgado, Santa Catalina y Paradero.

Luyanó-Malecón. Paradero, Calzada de Luyanó, Calzada de Jesús del Monte, Calzada de Cristina, Belascoáin, San Lázaro, Colón, Consulado, Neptuno, Monserrate, Empedrado, Aguiar, Chacón, Colón, Consulado, Genios, Industria, San Lázaro, Trocadero, Galiano, Ángeles, Florida, Vives, Calzada de Cristina, Calzada de Concha, Paradero.

Luyanó-Muelle de Luz. Paradero, Calzada de Luyanó, Calzada de Jesús del Monte, Calzada de Cristina, Belascoáin, Calzada del Monte, Águila, Reina, Calzada del Monte, Egido, Sol, Cuba, Sta. Clara, San Pedro, Elevados, O'Reilly, Tacón, Chacón, Monserrate, Neptuno, Infanta, Calzada de Jesús del Monte, Cristina, Calzada de Concha, Paradero.

Lawton-Batista. San Francisco, Novena, Concepción, Calzada de Jesús del Monte, San Francisco.

Lawton-Parque Central. San Francisco, Ave. de Acosta, Concepción, calle 16, calle B, Octava, Concepción, Calzada de Jesús del Monte, Calzada del Monte, San Joaquín, Cádiz, Infanta, San Rafáel, Consulado, San Miguel, Neptuno, Monserrate, Empedrado, Aguiar, Chacón, Monserrate, Neptuno, Infanta, Calzada de Jesús del Monte, San Francisco.

Lawton-Muelle de Luz. San Francisco, Ave. de Acosta, Concepción, calle 16, calle B, Octava, Concepción, Calzada de Jesús del Monte, Cristina, Belascoáin, Calzada del Monte, Águila, Reina, Egido, Sol, Sta. Clara, San Pedro, Merced, Egido, Calzada del Monte, Reina, Ángeles, Calzada del Monte, Belascoáin, Cristina, Calzada de Jesús del Monte, San Francisco.

Zapata-Calle Habana. Zapata, Carlos III, Infanta, San Rafáel, Consulado, San Miguel, Neptuno, Monserrate, Empedrado, Cuba, Merced, Habana, Chacón, Monserrate, Neptuno, Infanta, San Lázaro, calle L, calle 23.

Hotels. Banks. Trust & Insurance Companies. Stock Exchange. Clubs. Embassies. Consulates.

Hotels. The hotels listed below have been carefully selected from many because of the excellence of their appointments, for charges consistent with the service they furnish, and because they fulfill the requirements of the average traveler accustomed to the comfort, conveniences and good food of American hotels. Also because in each case the manager has had experience in running hotels in the U.S. or successfully catering to the tastes of luxury-loving Americans. Each enjoys special features that appeal differently to different travelers, and each is recommended. For additional information about Havana hotels consult the Index.

Preëminent among the metropolitan hotels is the stately, palatial, new, regally appointed and deservedly popular **Sevilla-Biltmore** (John McE. Bowman, President; Edward B. Jouffret, Vice-Prest. and local Manager; Cable Address, "Sevilla"), a Cuban segment in the great chain of Bowman Hotels (New York City; Miami; Los Angeles, Atlanta, etc.). Its ideal location (Pl. C.3) overlooking the fashionable Prado and contiguous to the President's Palace, Central Park, the Malecón and the Sea (superb views from the Roof Garden) is peculiarly pleasing to travelers. Besides being the favorite rendezvous of distinguished travelers from all parts of the world, it is the chosen resort of the wealth, fashion and diplomatic life of the Cuban capital. It is known far and wide for its perfect service, its delectable food (prepared by famous New York chefs), for the quiet elegance of its sumptuous interior, its charming palm-gardens and patios, and for the ultra-brilliant functions which from time to time are held in its magnificent ball-rooms and banquet-halls. Its reasonable rates are an added attraction.

The Sevilla-Biltmore possesses all the conveniences of its famous New York counterparts, with the alluring charm of Cuba and the tropics. In every room there is a long distance telephone connected with every station in the U.S.A. There are also cable and wireless facilities. Bi-lingual interpreters meet travelers at the dock to take care of their luggage, and later, if wanted, to accompany them on sight-seeing tours around the city or to country places. The Information Bureau offers travelers a free service in making their travel plans. Music at meals. Dancing in the evening on the roof garden. Popular arcade shops. Hotel Rates can be had on application to the Sevilla-Biltmore or to any of the Bowman Hotels in the U.S.A. Every effort is made to add to the enjoyment of the traveler's visit to the Cuban Republic.

The Hotel Inglaterra, a beautiful Spanish-style hotel with every American convenience, occupies a unique position on the W. side of Central Park (Plan C.4) near the center of the city, the Prado, the National Theater, the best Clubs, and not far from the business quarter. English spoken. Reasonable rates. The establishment, which is under the personal management of the sons of *Don Felipe González*, its founder and widely-known hotel man, caters particularly to those discriminating tourists who demand unostentatious excellence, perfect comfort, faultless service, and good food at moderate cost. It has long been one of the most popular hostelries

in the South. Americans and others know it for its delicious and unexcelled Cuban-Spanish dishes, of which it makes a specialty. Likewise for the charming Mozarabic decorations of its famous mahogany and cream-white dining-room, the lustrous Spanish tiles of which portray the coat-of-arms of different Spanish provincias and whatnot. The Moorish adornments of its classical Sevillian patio are copies of originals in the Alhambra at Granada.

The striking mural picture in polychromatic Spanish tiles which covers the E. wall of the outer lobby, portrays the reception accorded Columbus by Ferdinand, Isabella, and the Infante Don Juan, at Barcelona, in 1493, on the return of the Great Navigator from his first voyage to America. The original painting hangs in the Provincial Museum at Barcelona, and is the work of the famous Spanish artist Ricardo Balaca.

Many of the hotel rooms can be converted into beautiful suites with luxurious baths. Long-distance telephones and every modern requisite for comfort. All the floors are of marble, which makes for coolness. Music at meals. Cable address, *Inglaterra*. Rates on application. Reduced rates for a long stay. An ideal place in which to settle down for the Havana season. The contiguous Central Park with its sunshine and flowers makes an attractive romping-ground for children.

The Hotel Plaza (Cable address, *Plaza, Havana*), a celebrated American hostelry popular with all classes, is a Havana landmark widely and favorably known for its comfort and general excellence. It is one of the most prominent of the "Convention"-hotels, and the famous Grill Room is the rendezvous for many famous Americans. It is much liked by tourist agencies, commercial men, promoters, and general travelers. The unique **Roof Garden** (music, dancing, vaudeville, etc.) is a center for many elaborate social functions. At stated times during the gay winter season (especially during the Carnival) Colonial Parties are staged here by the socially elite of the capital, and one may then see rare and beautiful Colonial costumes worn by incomparably lovely Cuban-Spanish women. The Children's Parties are delightful. Many of the winter visitors to Florida's finest hotels repair to Havana for these fiestas. The brilliant **Dining Room** of the Plaza is one of the recognized social centers in Havana. Special dinners. Banquets.

The huge, fireproof hotel faces three streets, is modern, has 300 large, airy rooms with baths, telephones, electric lights and all the best fitments of the biggest New York hotels. The internationally popular, polyglot manager, *Mr. Fausto Simon*, has had a long experience in catering to Americans and is thoroughly familiar with the best practices in the finest American resort hotels. Reasonable rates. Perfect individual service. The **Plaza Bureau of Information,** the **Plaza Sight-Seeing Tours,** and other features are designed to aid the traveler to get the most out of his visit to Cuba.

The Plaza Hotel Radio Broadcasting Station is one of the most powerful and best known in Spanish America.

The Hotel Royal Palm (Cable address: *Royalpalm, Havana*), one of Cuba's most widely known and popular hotels, occupies a commanding site at the corner of the Calles de Industria and San Rafáel (one of the city's gayest thoroughfares), one block W. of Central Park, the Prado, and the National Theater; a block N. of the magnificent new Capitolio, and in the heart of the best shopping and theater district of the metropolis.

The **Royal Palm** is a huge 9-story, modern, fireproof structure with hundreds of large, cool, airy rooms, each with its private bath, telephone and all the conveniences of the most up-to-date New York hotel. The spacious Main Lobby and the Arabian Patio are the meeting-places of many American and Canadian travelers. From the upper rooms, reached by swift elevators, one commands superb views of the city, the *campaña* and the sea. The famous Roof Garden and "Upper-Deck Dining-Room" afford one of the most spectacular panoramas in the city.

The **Royal Palm** is run strictly on American lines and is a home-like hotel noted for its good food and special comforts. It is a popular headquarters for visiting associations, tourist parties, lodge-members, committees, railway brotherhood-men and the like. Also for delegations of Club-women, visiting teachers and others. The (Canadian) manager and proprietor, *Mr. Wilbur E. Todgham*, a man of wide and varied hotel experience, is a member of many organizations (American Chamber of Commerce;

Florida State Hotel Association; Greeters of America No. 19, of Miami, etc.) and devotes special attention to the comfort of such visiting assemblies. The hotel is the favorite starting-point for urban and suburban SIGHT-SEEING TOURS; fine and comfortable cars; picked drivers; licensed guides, interpreters, etc. Moderate rates. Excursions planned to save the traveler time, money and discomforts.

The Royal Palm Rates are moderate. Room with private bath, in summer, from $2.50 up. During the winter season, from $5. up. Attractive rooms en suite at reasonable prices. Special arrangements for a long stay. Wire ahead for rooms, and the hotel runner will meet you at the steamer dock or railway station, to take care of your luggage, etc.

The Hotel Telégrafo (Cable address: *Hotel Telégrafo*, Havana), in the portales at the W. side of Central Park (Pl. C, 4); one of the oldest, best known and liked of the Havana hotels; recently renovated, enlarged and newly furnished, is now under the skilful management of a celebrated New York hotelman (*Mr. Edward Arlington*, formerly of the Hotel Ansonia, etc.) and is known for its comfort, charm, good food and reasonable charges. An all-year-round hotel with standardized rates, European and or American Plan. Rooms only, all outside, from $5. down. Am. Pl. (including meals) from $5. a day and up. All the fitments and conveniences of the best New York hotels. One of a chain known as the Arlington Operated Cuban Hotels.

The Dining-Room is under the personal supervision of *Rudolf de Gorog*, one-time caterer by Royal Appointment to the British Crown; Chief Examining Chef to the British Army and Navy between 1905 and 1913; Master Caterer to the Canadian Pacific Rly. 1913–1919; Member of the Canadian Food Control Board during World War, etc., and sometime operating manager of a chain of New York Restaurants (The Ansonia, Cosmopolitan, Colonial, Claridge, etc.). The special **Cocktail Dinners** (with a cocktail, music, dancing, etc.) at a fixed price of $1.50 are widely known. Special plate luncheon for $1.25. Regular luncheon $1. Also *à la carte* at moderate prices.

The New Patio, in Argentine blue, is a favorite meeting-place for the ladies of Havana. Likewise the famous **Silver Dollar Bar,** a popular and refined drinking place celebrated for its special beverages.

Banks (*bancos*) where Drafts, Letters of Credit, Express and other checks, etc., can be cashed, and a general banking business transacted.

American Banks. National City Bank of New York; C. E. Mitchell, President; J. F. Rivera, General Manager for Cuba. Corner Zayas and Compostela Sts. Various branches throughout Havana, and two score or more in the chief cities and towns in the Republic.

Canadian Banks, immensely strong, like the above, popular with all classes, and with many branches throughout Havana and Cuba.

Bank of Nova Scotia (head office in Toronto, Canada); Corner of Cuba and Zayas (O'Reilly) Sts. Branches at Padre Varela, Oficios, Ave. de Italia, and other places in Havana, and at Santiago, Manzanillo, Cienfuegos, Camagüey, and elsewhere. E. S. Crawford, Supervisor; A. E. Griffin, and M. J. Betancourt, Joint Managers.

Royal Bank of Canada (head office in Montreal), No. 75, corner Aguiar and Obrapía Sts. One hundred or more branches in Cuba (900 throughout the world). J. R. Stewart, Supervisor. R. de Arozarena, Manager.

The Trust Company of Cuba (H. G. Hessler, President), in the Calle Obispo, 53 (Pl. E, 3); also Royal Bank of Canada Building, Aguiar and Obrapía Sts. A powerful financial organization incorporated in 1905 with ample capital, is distinct in its class in Cuba; acts in a fiduciary capacity; is widely and favorably known; is popular with all classes, and has an extensive and valuable clientele. It acts as General Agents in Cuba for several strong and world-known

British and American Insurance Companies, writing all classes of Insurance, including Marine, Fire, Theft, Health, Accident, **Automobile, Tourist's Baggage** Insurance, and other classes. Strongly recommended.

The Trust Co. of Cuba Real Estate Department is of particular interest to seekers of some of the most beautiful home-sites in the world. Besides acting as Real Estate Agents and Brokers, it has the management of the Exclusively Residential Country Club Park (referred to in detail at page 312),

unquestionably one of the most delightful and picturesque sections in all Spanish America.

Stock Exchange. Lamborn, Hutchings & Co., Royal Bank of Canada Building, (2d floor; 'phone A–7215), Cor. Aguiar and Obrapía Sts. H. Harrigan, manager. Members of the New York and many other Stock Exchanges. Direct private wire with New York, Chicago, and other cities in the U.S. Dealers in Stocks, Bonds, Sugar, Cotton, Grain, etc. The best of the kind in Cuba. Popular with Americans.

Clubs. *American Club* (about 700 members; established in 1901), Paseo Martí 83 (Prado). — *Rotary Club*, Manzana de Gómez Bldg. 339. — *Jockey Club*, Oriental Park. — *Country Club of Havana*, Marianao. — *British Club*, Trocadero 14. — *Yacht Club*, Marianao. — *Centro Gallego*, and *Club Asturiano*, overlooking Central Park. For the street addresses of the *Women's Club of Havana; National Federation of Women's Clubs of Cuba; Woman's Christian Temperance Union; Daughters of the American Revolution; Book & Thimble Society; St. Andrews's Society; American Legion; University Club; United Spanish War Veterans; Mother's Club;* and the various Art, Musical, and other clubs, consult the Directory or the list in the Havana Post newspaper.

The **American Embassy and Consulate** are in the Horter Building, Pi y Margall St., No. 7. Great Britain, Spain, Italy, Germany, France, Norway, Brazil and other nations maintain Legations (*legaciones*) in Havana, along with Consulates (*consulados*). The Havana Post newspaper usually prints a list of them and their ministers (*ministros*), and consuls (*cónsules*) and their addresses (which are apt to change).

Post & Telegraph. Newspapers. Chamber of Commerce. Advertising Agencies.

Post & Telegraph Offices (see Index). The Govt. offices are at present in the old San Francisco Church building facing the Calle Oficios (Pl. E.4.). Branches at various places. — The **Western Union Telegraph Office** is at Pi y Margall No. 49. Submarine cables. Rates vary with distance.

Newspapers (*periódicos*). Of the 100 or more publications issued in Havana a few only are of direct interest to the tourist. Heading the list of papers in English, one of the ablest, newsiest (member of the Associated Press) and best morning dailies in Spanish America, is the **Havana Post** (*Dean N. Sanborn*, Managing Editor; *José Bertrand*, Business Manager; *Carl Byoir*, Chairman Board of Directors; office and editorial rooms *Raimundo Cabrera* 77), founded in 1889, a steady-going, non-sensational, trustworthy, widely-circulated newspaper read by practically every intelligent Anglo-Saxon on the island. A stanch supporter of American (English, Canadian, etc.) institutions, and much used by American and other manufacturers as an advertising medium for their wares. Subscription rates $7.50 a year, postpaid; 5c. a copy. The scholarly, fair-minded editor is a mine of information on Cuban questions, and usually is found at the head of the best movements for reform and progress. The special November Travel Number, aimed to portray Cuba to the world, has a wide circulation in the U.S. and other foreign countries. — The **Havana Telegram** (*Carl Byoir*, Chairman Board of Directors; *Carl R. Houston*, Managing Editor; *Sam Houston Carr*, City Editor), published every afternoon except Sunday, also gets the Associated Press reports, and is the popular evening paper. Office at 101 Águila St.

The Monthly Bulletin of the American Chamber of Commerce (Adair Wheeler, editor, Office, Horter Bldg., Obispo 7; subscription price $2 per annum; 25c. a single copy), usually contains well-written articles on international subjects of interest to manufacturers and others. Illustrated. Popular as an advertising medium for those who wish to extend their market in Cuba.

Heading the vernacular press is the old-established, well-liked, ably-edited and widely-circulated **Diario de la Marina**, an all-Spanish *periódico* known for its fair-minded, excellently-written (good Castilian) editorials. Member of the Associated Press. Big Sunday edition (rotogravure section, etc.). It is the leading Spanish newspaper in Cuba and is one of the best in Latin America. Similar in many ways to the Diario, but

all Cuban in sentiment, is the equally well-liked and written (widely read) El Mundo. Other good vernacular papers are El País, El Heraldo de Cuba, La Discusión, La Prensa, etc.

The **Revista Telefónica Cubana,** the (monthly) official organ of the great Cuban Telephone Co., is printed in Spanish (Santiago J. Blain, editor; Raul Morales, director; subscription price $2 a year; single copies 20c.) and is also used as an advertising medium, since it circulates among all the telephone employees and stockholders, and goes wherever the telephone has penetrated in Cuba. Certain of the numbers contain beautiful illustrations of Cuban women and places. Also interesting articles on radio, and whatnot. — The **Guia del Teléfono,** or Telephone Directory is the accepted *directorio* throughout Cuba. As thorough and complete as the American Tel. directories.

The American Chamber of Commerce is in the Horter Bldg., Pi y Margall 7.

Lawyers. With wide international experience; *William J. Morales, Jr.,* Horter Building, Obispo 7. Special attention to American interests. Recommended.

American Advertising Agency: Monroe & Co. (Charles W. Monroe, President; A. Chevalier, Manager), Robins Building, Pi y Margall and Havana Sts., American in ideas and management. Places most of the American, and much of the Cuban, advertising seen in the Cuba Press. Recommended.

Stores and Shops. Cigars & Cigarettes. Libraries.

Stores and Shops (see Index, *What to Wear*). The Havana shops are many and alluring. The Spanish and French things they contain make a strong appeal to Americans, particularly to the women, who love the beautiful handmade Spanish laces (ulmy but strong), shawls (*mantones*), mantillas, silk and linen lingerie, handkerchiefs, combs; the oddly attractive Toledo novelty jewelry; the table- and bed-linens made of pure Sp. linen flax and which last a lifetime, and the host of minor objects in great variety. As a rule prices are lower than in the U.S. In things to wear one usually can get the best values in the big department stores.

Bookstores where American magazines, books, stationery, office-supplies, typewriters and supplies, etc., can be had. *H. E. Swan,* Pi y Margall, (Obispo) No. 55 (Pl. E, 3). Headquarters for Americans and Canadians. Distributing Agents in Cuba for **Terry's Guides** and other publications. — *Cultural, S.A.,* Pi y Margall 129. There are Bookstands in the *Sevilla-Biltmore,* the *Plaza,* and other hotels.

Photography and Photographic Supplies. American Photo Studios (*Wm. H. Wirk,* President; *J. R. Kilgore,* Manager), Calle Zenea (Neptuno St.) No. 43 (Pl. B, 4). Recommended. Kodak Supplies. Cine-Kodak Rolls and Service. Automatic Motion Picture Outfits. Bell & Howell Film Outfits and Supplies. Developing and Printing. Souvenirs and Albums. Art Photographs of Cuban and Isle of Pines Scenery, Types, etc. Picture Postcards. Photographers in General. Portraiture and Commercial Photography. Photostat Copying, etc. (see p. 15).

The Compañía Cubana de Electricidad (Cuba Electrical Co., a subsidiary of the great Havana Electric Railway Co.); head office at Monte 1, and salesroom at Galiano and Neptuno Sts., supplies electric power in every form (home, factory, big power-plants and whatnot), and supplies Havana housewives with Electrical Washing Machines, Hotpoint Irons, and a host of similar home necessities.

Electrical Specialties and information relating to electrical equipment and installations of every nature, from percolators to great power plants, GENERAL ELECTRIC CO. OF CUBA (a branch of the G.E. Co. of the U.S.), *M. T. McGovern,* President. Metropolitan Building, cor. O'Reilly & Aguacate Sts. (Pl. D, 4.)

Cigars & Cigarettes. The Cuban products lead the world and are known to smokers everywhere. They can be bought at any of the many *tabaquerías,* but the tourist will be surer of high quality and the right price by making his purchases at headquarters. The Factory & Showroom of the **Henry Clay & Bock & Co.** Ltd. (O. S. Hernández, Director; B. MacLennan) is opposite the President's Palace, on Zulueta St., No. 10. English spoken.

Here one can get superfine cigars, etc., at the right price and at the same time inspect the highly interesting factory where they are made. Visitors welcome. One of the sights of the city.

Antiques. Havana is a rich field for collectors and lovers of choice old art objects, and certain of the antique shops (the **Snider Antique and Gift Shops**, referred to below, are recommended) contain collections of genuine old things that would rejoice the heart of the greatest among the dealers in antiquities in New York.

Some of the semi-royal governors and captains general, and their queenly consorts and noble retainers, who ruled Cuba vice-regally for the Spanish Crown between 1512 and 1899 (when the last of them made way for the American Intervention) had expensive tastes, and while in Cuba lived in a splendor that was almost kingly. To gratify these tastes they brought with them from Spain to Havana certain beautiful household fitments and personal adornments that antiquarians now regard as almost priceless. Not a few of these vice-regents died in Cuba and bequeathed their possessions to persons living there. Others who returned to Spain or to other posts in Spanish America, frequently left behind them art objects which in time found their way into museums, private households, or into the hands of collectors who held them or were obliged by the exigencies of revolutions to dispose of them. In time most of the collections became scattered, and it is the segments of these seigniorial possessions that the investigating antique lover often is able to pick up in Cuba now.

Conspicuous among the articles referred to were paintings by the old European masters, oriental rugs, damasks and linens; gold, silver, and damascene objects (snuff-boxes and such things), inlaid Spanish and Moorish arms; gems and semi-precious stones (diamonds, jade, turquoise, pearls and whatnot), antique jewelry in fascinating patterns, embroidered silk shawls (usually from the Philippines, and considerably richer and heavier than the modern commercial product), medallions, decorations, miniatures, ivories, bronzes, brass, glass, porcelains, decorated silk fans, Spanish laces (mantillas, and the like), and a host of other things.

Next to fine paintings by *Murillo, Velásquez, Zurbarán* and others of the Spanish masters, the Castilian hidalgo perhaps loved inlaid furniture in varied designs, usually Spanish or Flemish. Such pieces in the form of cabinets, chests, desks and whatnot, and old clocks, and mirrors in massive gilded frames that recall Churriguueresque and Plateresque work, are to be found in Cuba. But surpassing them all in design and worth were the greatly coveted **Bargueños** or **Vargueños**, a peculiar type of secrétaire which observing tourists will have noted in the Madrid museums and which owe their name and origin to a XVI century Spanish cabinet maker named *Vargas*, who first made them in the little *población* of *Vargas* (or *Bargas*) in Toledo Province, Spain. These beautifully-inlaid (with ivory, madreperle and whatnot) or richly sculptured, box-shaped, metal-adorned, closed desks (with a front flap or lid which lets down) resting (usually) on six columnar legs with ecclesiastical designs, and a connecting railing like a section of a *comulgatorio*, are now among the most prized possessions of Spanish collectors, who use them for writing desks, and regard originals (as differentiated from a host of XVII century copies) with almost as much reverence as a genuine *Murillo*. The magnificent collection (perhaps the best in existence) of the *Marqués de Cubas* (of the town of *Cubas*, Madrid Province, Spain) is now in the Madrid Museo. The best specimens in Havana available to the public will be found in

The Snider Antique and Gift Shop, at No. 78, Prado (Paseo de Martí), almost opposite the Sevilla-Biltmore Hotel (Pl. C, 3). Here the antique lover will find many beautiful and attractive things usually at prices considerably lower than those quoted in the United States. The firm enjoys an enviable patronage, is widely and favorably known, and is recommended. In the various departments are choice bits of Old Jewelry, Old Silver, Old Furniture, Tapestries, Spanish Shawls, Old Porcelains, Paintings, Glass, Spanish Tiles, Spanish Iron Grills, and many beautiful Modern Things (Cuban souvenirs; Superb embroidered Spanish Linens which wear like iron; etc.). One Department is devoted to French Perfumes, Beauty Aids, Handbags, etc. The collection is unsurpassed by any in Cuba. Prices unusually moderate. Goods packed and shipped anywhere.

Libraries (*bibliotecas, librerías*) are numerous in Havana, certain of them containing old books and documents (in Spanish) of rare interest to the student of history. Chief among them is

The Biblioteca Nacional (national or public library) with about 200,000 volumes (volúmenes, tomos) at present housed in the old *Maestranza* (arsenal, armory) *Building* which covers an entire block near the waterfront, between Cuba and Chacón streets (Pl. D.3). Open from 8 to 11 and 1 to 5, free. English-speaking attendants. Entrance on Chacón St. Established by the American Military Government in 1902, around the nucleus of an old collection preserved in La Fuerza fortress. Comprised in the collection (which eventually will be removed to better quarters) are some rare 16th cent. tomes relating to Spanish voyages to the New World; numerous books on the early history of Cuba, and various documents treating of early municipal affairs in Havana.

The Library of the Academy of Science (*Academia de Ciencia*) contains upward of 50,000 vols.; that of the Economic Society of Friends of Cuba (*Sociedad Económica de Amigos del País*) 42,000; the *Colegio de Belén* (Bethlehem College) 30,000, mostly in Spanish. The Library of the Havana University is of interest chiefly to students in that institution. The Library of the Gallego Club contains a number of English books as well as many in Spanish. Americans usually are interested in the Library of the American Club, and the Circulating Library (standard English books and whatnot) in the Manzana de Gómez Building, facing Central Park.

Protestant & Catholic Churches. Y.M.C.A. Red Cross.

Protestant Churches (*iglesias protestantes*) where services are in English. Holy Trinity Cathedral (Episcopal, Anglican), Cor. Zenea & Águila Sts. Methodist (*metodista*), Calle Industria 82. — Baptist (*bautista*), Cor. Zulueta & Dragones. — First Presbyterian (*presbiteriano*), Calle Salud 40. — Christian Science Society, San Rafael 29. — The New Union (interdenominational) Church is on Miramar Heights, W. of Vedado.

Catholic Churches with English services: Iglesia del Cristo, Villegas & Amargura Sts. — Others like La Reina, La Merced, etc. are described in their proper places in the guidebook. — For the names of the pastors, time of service, and other details see the Church Column in the Havana Post Newspaper.

The **Young Men's Christian Association** (*Asociación Cristiano de Jóvenes*), a fine organization doing excellent and commendable work, is on the Ave. Bélgica 12. H. W. Chaffee, Secretary in charge.

The **Red Cross** (*cruz roja*) **Society** headquarters are in the handsome, stately, modern building on the calle Ignacio Agramonte, 2 min. walk S. of the Parque Central (Pl. C.4). The main entrance is adorned with fluted Corinthian pillars and pilasters. Another entrance leads in at the rear from the Ave. Bélgica. The bronze tablet on the façade advises one that the edifice was erected by public subscription secured by the Women's Committee of the National Red Cross Society, that it was begun in July 1920 and completed in 1921.

The City and the City Plan

Havana is undergoing constant change. The aim of the city governors is to make the Cuban metropolis the cleanest, brightest, most modern and most progressive capital in Spanish America, and this aim is fast being realized. To accomplish it the older streets are being widened and renamed; antiquated buildings are being demolished to make room for modern structures that remind one of New York; dingy spots are being converted into smiling, flower-decked, *plazas* or *parques*, and boulevards that would be the pride of any of the world's capitals are thrusting their broad, inviting way to the remotest suburbs. Limitless time, patience, money and effort are being expended to enhance the charm of the city.

As an aid to the users of the guidebook interested in Colonial Havana, a list of the old street names and their present equivalents is shown on page 154. The historical associations of each place or object described in the book will be found in their proper places. As fast as material changes of any nature are completed they will be duly noted in the guidebook, which is frequently altered to keep pace with the advancement of Havana and the hinterland.

Disposition of Time

How to spend 10 days in Havana to the best advantage

1st day. Monday. Breakfast at the Sevilla-Biltmore Hotel, and afterward ascend to the roof garden and while enjoying the incomparable views get the lay of the city and suburbs. This orientation will save time and effort. During the morning, stroll S. along the Prado to Central Park, inspect the portales which flank it, those overlooking The Capitolio, La India Fountain and that section. Many bizarre little Spanish shops, second-hand bookstores and whatnot are tucked away in the arcades here. Luncheon in the charming Spanish dining-room of the Inglaterra Hotel, then inspect the magnificent Centro Gallego and the adjoining National Theater — both the best representatives of their class in Cuba. In the evening dine at the brilliant Hotel Plaza, and afterward dance or witness the festivities in the Roof Garden.

2d day. Tuesday. Devote the morning to the shopping and banking district lying between Central Park and the Bay; strolling down O'Reilly st. with its fine and attractive shops, then up the parallcling Obispo; the two most famous thoroughfares of the colonial city, and the most thronged and animated. Luncheon at one of the several popular Spanish *fondas* in the neighborhood. Spend the afternoon in the near-by National Museum and Picture Gallery, the best in Cuba. Dinner at the Sevilla-Biltmore and afterward ascend to the roof garden and dancing pavilion for an unforgettable view of the myriad twinkling lights of the city spread out below.

3d day. Wednesday. Inspect the Colón Cathedral, the National Library, the Picture Gallery in the old Consistorial Palace, and get there a permit and a guide for the Template, with its highly interesting historical paintings. Both face the Plaza de Armas, as does also La Fuerza Fortress, the Senatorial Palace, and the Horter Building, wherein are housed the American Chamber of Commerce, the Amer. Embassy, Consulate, etc. Inspect the beautiful display (the finest in Cuba) of Spanish and Cuban antiques, and other art objects in the Snider Antique and Gift Shops (Prado 78–80). Luncheon at the famous old Hotel Telégrafo, in the arcade opposite the Parque Central. In the afternoon by tranvía or electric train to Marianao, the Beach, the Havana Country Club with its beautiful Golf Course, and the internationally celebrated Casino (the Cuban Monte Carlo), where one may dine sumptuously amid beautiful surroundings, dance in the ornate Salón de Baile, and until any hour in the morning witness the unusual spectacle offered by the Gaming Rooms (roulette, etc.).

4th day. Thursday. In the morning visit the Presidential Palace, and see how pure Havana cigars are made in the contiguous Henry Clay & Bock & Co., Ltd., factory — the largest and best equipped in Cuba. Inspect the segment of the historical old Wall in front of the Palacio Presidencial, then follow the broad Ave. de los Misiones to La Punta Fortress, with its adjacent parks, the Malecón and its splendid sea views. Luncheon in the near-by Sevilla-Biltmore Hotel, and in the afternoon drive or stroll down the superb Malecón boulevard (overlooking the Gulf) to the Maceo Equestrian Statue and the near-by Maine Monument, the finest expression of American sentiment in Cuba. In the evening listen to the fine music by the military band which sometimes plays at the Malecón and later join the picturesque throng of promenaders up and down the Prado (Paseo de Martí).

5th day. Friday. In the morning cross the bay to Morro Castle, and after inspecting it and climbing the lighthouse tower for the entrancing views, walk along the ridge connecting the castillo with La Cabaña Fortress, with its famous Laurel Ditch, great moats, cannons, and other relics of piratical days. Luncheon at the Hotel Inglaterra, and afterward follow the Calle Carillo (which flanks it at the S.) to its intersection with the Ave. de Italia, on the West Side. The finest and most popular of the Havana Shops are hereabout, and here also is Royal Palm Hotel, with its widely known and frequented "Upper Deck" Roof-Garden and Dining-Room, from which one gets magnificent views over the city and the sea. Good meals at reasonable prices. Spanish style dinners a specialty. — Inspect the pictures in the American Photo Studios.

6th day. Saturday. In the morning board a tranvía for the famous National University, the Yale and Harvard of Cuba.

Passing the entrance a westbound street-car marked Vedado will take one to that most beautiful of the Havana suburbs. From it another car bound S.E. will set one down almost at the gate of the Colón Cemetery, one of the sights and almost as famous as the Campo Santo at Genoa. Return either to Vedado or Havana and board another car for the Oriental Park Race-Course, with its attractive Clubhouse and track (races, etc.). In the evening witness the nationally popular Jai Alai, or Basque Pelota Game.

7th day, Sunday, should be devoted to the metropolitan Churches, the finest of which is the (Catholic) Church of the Sacred Heart (La Reina). Just back of it is Finlay Park with a monument to the immortal discoverer of the yellow fever germ. A few blocks W. of the church is the Botanical Garden, and at the end of the Avenue (de la Independencia) Príncipe Castle (with little in it to see). The Belén, Merced, San Francisco and certain of the minor churches are worth inspecting. If time permits attractive trolley rides may be taken to Jesús del Monte, Cerro, Luyano, and other suburbs.

8th day. Monday. Take the Luz Ferry to Casa Blanca and there board an electric train on the Hershey Electric Railway for the Model Town of Hershey and its famous Sugar Mill. Luncheon at the attractive Hershey Hotel, then continue to (Rte. 5) Matanzas and see there the city, the Bellamar Caves, the Yumurí Valley, and the Monserrate Church before returning (the same afternoon) via the United Railways of Havana to Havana. A movie in the evening.

9th day. Tuesday. Excursion over the United Railways of Havana to Pinar del Río (Rte. 3) and the world-known Vuelta Abajo tobacco region.

10th day. Wednesday. Excursion (Rte. 1) to the beautiful Isle of Pines, which should not be omitted.

Note: All the aforementioned places are described in detail in the guidebook. Consult the Index. Also see *Excursions.*

A superficial idea of Havana can be gained in 3 or 4 days, but as few cities of America hold so much of romantic interest, time should be given to its proper inspection. Many delightful hours can be spent sauntering about the old metropolis, and with a knowledge of its early history a host of places will repay the visits to them. Lovers of the beautiful will wish to return again and again to the fine La Reina Church, the Museum and Picture Gallery, and to the National Library with its wealth of old documents relating to the early days of the port when Havana was a growing city and Manhattan Island still a wilderness. Devotees of the "ponies and the wheel" will go day after day to the Race-Course and the alluring Casino, while Golfers will not be happy until they have made par on one of the finest links in the South. The longer one remains in Havana the greater and stronger becomes its attraction. And

this also holds true of the country. Not to visit the Isle of Pines, Matanzas, Camagüey, Trinidad, and Santiago is to deprive one's self of pleasures greater than one suspects. Some places are like good books, their recessive charms are not always caught at the first glimpse or the first reading.

History and Character of Havana. The Old Wall. Havana Province.

La Habana (ah-bah'-nah — seaport; also name of a province in pre-Columbian Cuba) chief city and port of the island, stands on the N.W. coast (1171M. from New York; 90 from Key West) at the edge of the Torrid Zone (*la zona tórrida*), just S. of the Tropic of Cancer (*el trópico de cáncer*) in lat. 23°, 9′, 4″ N. and long. 82°, 22′ W. (practically that of Hongkong and Calcutta) and extends over a tongue of land bounded by the Gulf of Mex. on the N., Havana Bay on the E. and S., and on the W. by a range of billowy hills that separate it from the Cuban campaña. The premier city of the West Indies, one of the oldest and by far one of the most charming of all the southern capitals, it is fast becoming a celebrated tourist resort. Writers vie with one another in an effort properly to classify it. To some it is the famed Perla de las Antillas of the Spanish Kings; to others an idyllic dream-city of the semi-tropics with few of its drawbacks and all of its conveniences. Its magnificent Casino, splendid Race Course and incomparable Golf Links, coupled with the freedom with which the "purple goddess beloved of Bacchus" is obtainable, have prompted sportive souls to refer to it as Elysium, a place of perfect delight; the Little Paris of America; the American Monte Carlo, and whatnot. Sober-minded students and historians think of it as a radiating center whence the early Spanish explorers started out on their voyages of discovery and conquest to Mexico, the Spanish Main, South America and what now are the great United States of the North.

Certain it is that no single city in the Americas holds within its ancient walls more of historical and abiding interest than this age-old stronghold of conquering Spain in the New World. Founded in 1519, nearly a century before the Pilgrims stepped on Plymouth Rock, and 70 years before Peter Minuit established the Dutch Settlement of New Amsterdam on lower Manhattan, it has known the physical presence of the valiant men who discovered our own fatherland, and for this reason alone it is of greater moment to Americans than any other spot on the continent. No city possesses a more stirring or romantic past, and none a more charming present. Spanish-Moorish in character, with a strikingly picturesque individuality and an adorable climate; inhabited by a likeable people gay but not frivolous and with a keen sense of the value of leisure and recreation, it is now a southern Mecca for those who dislike the rigors of the northern winter; who love the manifold

fascinations of Spanish life; and who particularly appreciate the ease to be found in a land not so strenuous as to permit life's real joys to be overshadowed by its increasing complexities.

Lafcadio Hearn's assertion that "it is only among the Latins that the charm of life still lingers in our western civilization" recurs to the mind as one idles through the chequered, sunlit, shining streets of this southern metropolis. To the northern eye it is a dappled vision of delight; the bewitching glamour of Castilian life is over all — the brilliant parks and plazas, the gay Prado with its thronged promenades, the picturesque churches, theatres, old seigniorial *palacios*, monasteries, arcades and colonnades. The flashing domes of tiled structures suggest Iberia and the Alhambra; the ever-changing, fugitive eddies of color in the streets are Oriental in character; the tall barred windows through which one catches fleeting glimpses of Eden-like patios and alluring feminine forms recall Andalucía and Granada, and the dancing sapphire sea over which "kites sail circles in the golden air" make for a tranquillity singularly appealing to the northern mind.

Heliopolis should be the name of this sun-drenched, southern metropolis, for the utter winsomeness of the unvarying blue sky, and the ungrudging quality of the sempiternal sunshine are of never-failing joy to the man from New England. Everything appears eternally splashed with refulgent gold; the animated streets, which recall those of Madrid, Cairo and Bombay; the palms that wave languidly in the soft air; the beggars drowsing on the cathedral steps; the flashing sails in the distant bay, and all that combines to reconstruct a bit of sunny, southern Spain in this American southland. The unwearied sunshine adds such a sparkle to life that one cannot at first believe in its constancy; one expects the winds of change to alter it all, and bring dark clouds and gloom and tears. But these come not, and the sun shines on, and its rays appear so to enrich everyone that the hurry and strain to live, the passion to expand, and the struggle to overreach one's fellows seem unnecessary and are absent.

Throughout the changeless year the city parks and gardens are brave with tropical flowers, and the Spanish maidens one meets in the shaded walks move with a lissome grace that attunes the mind to romance. With an ostentatious disregard for time the people appear imbued with the restfulness of eternal summer. There is ample life in the streets at all times, but little hurry. Nerve strain is absent. In the felicitous blend of Spanish-American life the virile and materialistic North is in evidence, but here Spain has absorbed and dominated it; the former is the mellow semitone, the latter the overtone. An infectious and all-pervading joyousness seems forever in evidence. Apparently no travesty of a dead summer or a

dismal past ever casts its chill shadow over the face of this radiant isle; and it would seem that no anxious life-problems ever arise to vex the Cuban mind.

The most lethargic traveler cannot fail to register certain outstanding impressions of Havana, to wit: That the city is extraordinarily picturesque yet homey and congenial; that the climate is appealing; the people happy, helpful, simpático and noticeably friendly to Anglo-Saxons; that the police are stalwart, handsome, alert, prompt to smile and to stop any amount of traffic to permit the sight-seeing stranger to pursue his way; that the majority of the feminine faces one sees on the street are exceptionally attractive; that the Americans and British in business are a picked lot never too busy to lend a sympathetic ear even to a hard-luck story, and that in few other Latin-American countries is the stranger more convinced that the friendship expressed by the people is sincere rather than superficial.

Historical sketch. The Original Habana was founded July 25, 1514 (5 years before Montezuma's Aztec Confederacy capitulated to Hernan Cortés, and 93 years before the London Company settled Jamestown, Va.) on the site of the present port of Batabanó (see Index) and was called San Cristóbal (St. Christopher) de la Habana because the date was the feast-day of that saint.[1] The founders of the new settlement were Capitán Francisco Montejo, who later became the *adelantado* of Yucatan and established therein the City of Merida; Don Diego de Soto, Juan de Nájera, Manuel de Rojas, the erudite Padre de las Casas and various other Spanish caballeros prominent in the early annals of Spain in America. In 1519 Capitán Diego de Velásquez beached and repaired his ships in the present Havana harbor, which he called *La Bahía de Carenas* (careening bay). Finding it specially suited to the Spanish purpose, he caused the settlement at Batabanó to be removed thither, to a spot now known as La Chorrera (water-spout). Later it was permanently established on the site of what is now the Plaza de Armas and the contiguous La Fuerza. Because of the greater prestige of Santiago, this remained the capital of the island until 1550.

Clustering as closely as possible to the ocean which linked it to the far mother country, the port gradually spread N. and S., along the water front, rather than westward. The streets which parallel the bay are essentially those of the original settlement. Certain of them have been extended, and to others new names have been given. Not a few of the original houses remain to testify to the solidity and permanence of the

[1] So that the date would not conflict with the feast-day of Santiago, the patron saint of Spain and of Cuba, the Apostolic See later appointed Nov. 16, as St. Christopher's day in Cuba, and on this day the memory of that santo is reverenced.

early Spanish construction. When Humboldt visited Havana in 1803 certain of the calles were paved, corduroy-fashion, with valuable mahogany boles, which later gave way to square granite blocks from quarries near Vera Cruz, Mexico. Humboldt observed that "the city of Havana proper is surrounded by walls and is about 1900 yards long by 1060 yards wide; and yet there are piled in this narrow space 44,000 people, (26,000 blacks and mulattoes); with a nearly equal population in the suburbs of Jesús María and Salud."

For centuries after its inception La Habana was a foul mudhole, poorly paved, undrained, and unhealthy. While the rock formation which underlies the newer section of the city at the W. and N. is tertiary and quaternary in character (hence detrital), and will readily absorb liquids, that along the harbor is of a chalky nature and practically is impermeable to fluids. Sinks and similar receptacles overflowed during the rainy season and converted the chief thoroughfares into open-air sewers. Whatever refuse was removed from the port found a watery grave in the flanking bay, with the result that this now sparkling pool anciently was so vile that self-respecting sharks are said to have avoided it. The Spanish historian who in the middle of the 18th century wrote that *Madrid era la corte más sucia que se conocia en Europa*, the dirtiest capital in Europe, could with truth have said that Havana in the 17th and 18th centuries was the oldest and filthiest city in the Americas.

But it grew in size and importance. For two centuries or more the history of Havana was practically that of Cuba; in time it became closely linked with that of the American continent. From this port there sailed, and to it there returned, expeditions second only in importance to the momentous voyage of Columbus. As early as Feb. 1517, before it became established as the chief Cuban port, Francisco Hernández de Córdoba touched here on his voyage from Santiago de Cuba to Florida, but being blown far out of his course by adverse winds he discovered Yucatan and Campeche, and thus awakened in the mind of Hernan Cortés (at that time Alcalde of Santiago) the idea of the Conquest of Mexico. Juan de Grijalva, who sailed hence in 1518 and who surveyed the Mexican coast from Cozumel Island to the Pánuco River (at Tampico), confirmed Cortés in the belief that a vast empire awaited subjugation as New Spain, and in 1519, he, too, touched at Havana on his outward voyage of conquest. Toward the end of 1523 Gov. Velásquez sent out from Santiago via Havana, an expedition under the command of Cristóbal de Olid for the purpose of reconnoitering the entire coastal region of the Gulf of Honduras; and other minor expeditions followed in due course. In 1538 some French corsairs who had attacked Santiago and been repulsed, brought Havana into unwelcome prominence by assaulting the port. They revenged themselves by destroy-

ing the new parochial church and a number of secular buildings — an event significant in that it established a practice which endured for centuries at a cost to the *habaneros* of immense sums in treasure and countless lives. To repair the damage to the church, and to plan a fortress for the future protection of the port, Gov. Velásquez sent from Santiago Capitán Mateo Aceituno, a skilled Spanish architect then residing in Cuba. In due time there came into being the present *Castillo de la Fuerza*, of which Aceituno was made the first *alcaide* (governor).

In 1513 a picturesque and historical figure, *Juan Ponce de León* (b. in Aragón in 1460), Gov. of Porto Rico (which he had conquered in 1510), finding himself full of years and ailments, set out in a credulous search for a mythical Fountain of Youth (*fuente de la juventud*) which the natives said existed on an island called Bimini. The waters of this magical spring were supposed to confer perpetual youth upon whosoever drank them. On March 27, De León landed on the coast of Florida, and because there were many flowers, and it was Easter Sunday (*Pascua*, or *dia de flores* — flowery day), he named it La Florida (flowery land). The native Apalaches were so warlike and hostile that he was forced to return (in Sept.) to Porto Rico. In due time he received an imperial grant to settle the 'islands of Bimini and La Florida,' but because of local troubles he was unable to form another expedition. But on March 15, 1521, he again set out. Landing in Florida he met with a fierce resistance and was so badly wounded by an Indian arrow that he went to Havana, where he died the same year.

In 1538 Charles V named the caballero *Hernando de Soto* (a native of Villanueva de Barcarrota, Spain; a seasoned conquistador who had fought in Darien and Nicaragua, and who had been among the first to invade Perú with Pizarro) Gov. Gen. of Cuba and *adelantado* (advanced, foremost, precocious, bold, governor) of Florida — when he had subdued it. He landed first at Santiago (which see), and on reaching Havana he sent out an advance expedition to learn of a good place to land in Florida and how best to begin its conquest. History records that this scouting expedition was wrecked on a barren island off the Florida coast, that the men suffered terrible hardships, and that on their return to Havana, in fulfillment of a vow made in time of stress to the Virgin, they crawled on their hands and knees from La Caballería wharf to the parochial church, there to give fervent thanks for their deliverance. Undaunted, De Soto continued his preparations, and in the spring of 1539 was ready for his great adventure, which, related to the time, was one of the most magnificent episodes in American history. At that period De Soto was about 36 years of age, above the middle height, of a countenance dark and animated, with large, expressive eyes, accomplished, vigorous,

graceful in carriage, commanding in deportment, of noble family and a gentleman by "all four descents." He was wedded to one of the loveliest of all the beauties of Spain, *Doña Isabel de Bobadilla*, a woman of great charm, kindness and discretion, who was sufficiently able to govern the island during her husband's absence. On May 12, 1539, there sailed out of Havana bay the most brilliant and imposing expedition that had ever been assembled in Cuba, *la más imponente y lúcida expedición que hasta entonces se reuniera en Cuba.* Eleven big ships of the greatest tonnage then known, some brigantines, barges laden with military supplies and provisions, 900 foot soldiers, 350 horsemen, and many sailors and operatives. Historians refer to the assemblage as "the noblest body of Spanish chivalry that ever set foot in our Western hemisphere." Belted knights in cuirass, steel casque and plumes, brave soldiers already practiced in the wars of Mexico and Peru; hopeful young gallants of high blood who had their fortunes to make and who had expended the last of their patrimony in the decorations of their steeds and persons; stout cross-bowmen and arquebusiers — rude, sturdy, desperate men in Aztec *escaupiles* or doublets of quilted cotton — and cavaliers of all degrees avid for gold and ready to undergo any hardship to get it.

Owing to contrary winds it was not until July that the expedition landed in the present Bay of Tampa, which De Soto named Espíritu Santo (Holy Ghost). Fighting as they proceeded inland, the Spaniards were a year reaching the spot where 150 years later the city of Pensacola (an Indian tribal name) was founded (by French and Spaniards). Slowly working his way northward De Soto crossed the S. boundary of the Appalachian country (northern Alabama), entered the Tuscaloosa region and fought the Indians there; defeated the powerful Creeks on the spot where De Bienville founded Mobile 163 years later, and after discovering (in 1541) the Mississippi ('father of waters') river and navigating it for several hundred miles, fell a victim to the endemic fever of its swamps; died June 30, 1541; was encased in a leaden casket made from melted bullets, and was buried on the shore of the great river which ought to bear his name. He was the first European to look upon this great fluvial artery, and he called it the Río Grande, or Big River. The environing Indian tribes had various names for it; some called it *Tumaliseu*, others *Tapata*, and still others *Mico*. In the Sioux dialect it was *Messipi*.

It was three years before the sad news of De Soto's death reached Havana. It broke the heart of his despairing wife, who every day during his long absence mounted the tower of La Fuerza and strained loving eyes toward the misty north, searching the far horizon for the fluttering pennant of her be-

loved mate. She died almost immediately after the crushing news reached her. When De Soto died his command fell to his captain Luis Moscoso de Alvarado. The Inca Garcilaso de la Vega, who was historian of the expedition, writes that this valiant caballero, at the head of a failing and fast diminishing command imitated Napoleon's retreat from Moscow by leading his men afoot across the vast, burning plains of Texas, thence into Mexico. He arrived at Mexico City with a scant third of the gay cavaliers who had so jauntily sailed out of Havana a few years before. While fatal to De Soto, the expedition was temporarily ruinous to young Cuba. As was customary at that time, the 1500 or more men who accompanied the expedition liquidated their property before starting and converted the proceeds into cash, since it was their intention to settle in the conquered territory. It was many years before the island recovered from the loss. — The student may consult *The Conquest of Florida*, by Theodore Irving, M.A., New York, 1851; *Vasconcelos*, a Romance of the New World, by Frank Cooper, New York, 1853.

In 1551 when the governor general transferred his residence from Santiago to Havana the port had gained in wealth and importance. About this time Cuban affairs ceased to be insular; they took on a somewhat complicated international character with Havana as the focus. Besides being an epitome of Spanish dominion in the West Indies, the port began to bulk large in English naval history. It was a second home to the Spaniards, a permanent addition to their soil, and thus it naturally became a center of European intrigue. The Spanish kings and queens maintained their private agents there and these conducted intrigues in Mexico and other places. In later times it became a vast slave-trading center; the greatest entrepôt for "black-ivory" in the Americas.

Under the beneficent reign of Charles V the progress of discovery had been widely extended. The country from the Bay of Honduras along the winding shores of Darien, and the S. American continent to the Río de la Plata had been discovered. The mighty barrier of the Isthmus had been climbed, and the Pacific Ocean described by Vasco Núñez de Balboa. The Bahamas and the Caribbee Islands had been explored, along with Florida and much of the territory adjacent to the Mississippi River. Mexico had proved to be a vast silver mine manifestly planned for the financial rehabilitation of the Old World. Eventually some of its treasure came to Cuba to the relief of its burdened exchequer. As the growing commercial center of the Spanish dominions in America, Habana, by its commanding position, its exceptionally fine harbor, and the fertility of its extensive hinterland attracted increasing numbers of immigrants. In due time it became the calling-place of the Spanish treasure-galleons laden with silver from

Mexico and gold from Honduras. As the port grew in international importance it became more and more an object of attack by the enemies of Spain, particularly during the wars that marked the reigns of Charles V (1500–1558), and his son Felipe el Segundo (1527–1598).

The year 1555 was a critical one for Habana. On the morning of July 10, the lookout on the eminence where Morro Castle now stands descried a lateen sail on the horizon, and in due course a ship anchored off what is now the Malecón, and two lanchas containing 200 men armed with harquebuses and clad in defensive armor made for the shore. Led by a dreaded Luthern pirate named *Jacques de Sores* they fought their way into the city, sacked the church and several dwellings, and after possessing themselves of four cannon located on the Marina (a spot now occupied by El Castillo de la Punta), they began to batter down the new Fuerza fortress. Assembling a force of 280 men from all ranks of life, the governor, Diego de Mazariegos, launched them against the pirates and forced them to take shelter. For three days a bloody battle raged through the narrow Havana streets, the Spaniards fighting with valor and tenacity, the corsairs with the savagery that usually characterized their assaults. They finally won, and after 80 Spaniards had been killed, and many wounded, the *porteños* sued for peace. History does not record the amount of ransom paid but it notes that 30 days after Sores and his freelances had retired, the port was again attacked by the crews of three piratical craft that had anchored in Mariel Bay: from this vantage point the city was besieged at leisure. Spanish gold again was the force that persuaded the sea-rovers to withdraw. After sacking Santiago and Baracóa they hoisted sail and made for the Spanish Main. The city was once more attacked by French buccaneers in 1554, and in the following year was again plundered by pirates.

By 1574 Havana had become an important shipping center. In that year there passed into the bay 101 ships from Spain and 115 from different Spanish-American ports. The waterfront hummed with activity, and the island's prospects were excellent. In 1582 (48 years before the settlement of Boston), the population of Havana had increased to 15,000, with about 8000 more in the immediate environs — a greater number than in all the rest of the island combined. Its prosperity reacted against it, for piratical attacks became more frequent, with consequent loss of life and treasure. In 1585 Francis Drake (1533–1603), the most dreaded of all the sea-rovers, fresh from successful raids on Santiago de Chile, Santo Domingo and other Spanish possessions, suddenly made his appearance before Havana, but either because his ships were under-manned, or because this Spanish nemesis had more important business in other quarters, he contented himself with

dropping a shower of hot shot in the city. Among the houses that were burned was one containing many of the early archives of Spain in Cuba. Their destruction was irreparable for with them went many precious documents relating to the first settlements in the Antilles. Drake's threat to return in due course and take the city caused the Spanish King, Felipe II, to issue orders for the construction of fortresses to guard the entrance to the harbor. Thus there came into physical being the *Batería de La Punta*, and, at the opposite side of the harbor mouth, *el Castillo del Morro*. Though not completed until 1597 they served their purpose until the development of strong armaments rendered them inadequate.

In 1592 Felipe II signed a royal *cédula* granting to Havana the title *Ciudad* (city) and a shield *(escudo)* displaying 3 silver towers (Morro, La Punta, and La Fuerza) on a blue field (the Gulf of Mexico). A crown indicated Spanish sovereignty; a golden ram pendant by a ring which passed round its middle the Golden Fleece (*Pretium laborum non vile*), and a key signified the city's strategic position as the Key of the West Indies. As an expression of kingly sentiments Felipe issued a further decree excluding all foreigners from the Gulf of Mexico on pain of extermination! — In 1634 Havana was given the resounding title: Key of the New World and Bulwark of the West Indies, *Llave del nuevo mundo y antemural de las Indias Occidentales*. — Until the separatists became active Cuba was called *La siempre fiel isla*, the ever-faithful isle!

In 1625 an association of French and English freebooters (Dutch *vrijbuiter*, or free-booty seeker) took possession of San Cristóbal Island but later were chased out by Gen. Fadrique de Toledo. When a number of adventurous Hollanders joined them they established themselves on the N. coast of Santo Domingo, and promptly became a menace to the Caribbean region. To aid them in their swift descents on W. I. ports, they used fast (or flying) boats called by the English, fly-boats. The common (perhaps erroneous) assumption is that the word filibuster is derived from these fly-boats, which the Spanish would pronounce *flibote* or *filibote*, hence *filibusteros* or *flibusteros*, or filibusters, applied to the user. — Building themselves a fortress on Tortuga Island (about 20M. N. of Haiti) the corsairs sallied forth to many a skirmish with their Castilian foes. Many a richly-laden galleon, plate-ship, or more modest caraval fell into their greedy clutches, and because of them death and consternation often reigned in the Antillean ports.

According to *Père Labat*, the historian of the Caribs, the Carib name for smoked or dried beef was *boucan*. To preserve their meat supply the pirates and freebooters of the West Indies adopted the Carib method, and the French element among them coined the verb *boucaner* to apply to the process,

and *boucanier* to describe the many persons engaged in it. The English called them *bucaneers*, a word which in due time became synonymous with corsair. About 1668, Henry Morgan, a Welsh adventurer (born 1635) joined the bucaneers and soon became a leader among them. In the same year he took and ransomed Puerto Bello, and later, with 12 ships and 700 rogues assembled by him on the Isle of Pines, he prepared to sail for Batabanó and thence march overland to the siege of Havana. To checkmate this move a protecting wall (see Index) was begun on the land side. In 1628 a massive iron chain had been stretched beneath the surface of the water at the entrance to Havana harbor, and in 1639, to foil the pirates who might come overland from Mariel, a lookout tower was erected at La Chorrera. Another was built at Cojimar.

The Havana of the 17th and 18th centuries strongly reflected the political turmoil which agitated Europe. Pirate attacks on the port were so frequent that every vagrant sail that flashed on the distant horizon awakened the apprehensions of the badgered populace. They had good reason to fear. The rich conquests which Spain's far-flung line of adventurers had made on the American continent had rendered the affluent Spanish monarchs indifferent to the fate of the non-silver producing islands which formed the Antillean archipelago. Furthermore, the Hapsburg dynasty which ruled in Spain from 1516 to 1700 (when it was succeeded by the Bourbons) did not make for a settled peace, and the wars in which the haughty rulers were almost incessantly involved kept their thoughts in channels apart from Cuba and its problems. The destruction of the Spanish Armada in the English Channel and the Strait of Dover in Aug. 1588 practically shattered the maritime power of Spain, and during the Thirty Years' War (precipitated in 1618 by the revolt of the Bohemian protestants under the leadership of Count Thurn, and which endured until the treaty of Westphalia in 1648) Spain slipped politically, morally and financially to a low plane. The capture by the Dutch (in 1628) of a Spanish treasure-fleet containing three million dollars (a big sum in those days) proved almost the last straw. During this long period the colonies were practically without protection from the Crown and this isolation favored increased activity on the part of the English and French corsairs who ceaselessly roamed and combed the waters adjacent to the Spanish Main. Under Philip IV Spanish power was curtailed still further by wars with France and the Netherlands, and the loss of Portugal in 1640.

About the middle of the 17th cent. the England of Oliver Cromwell caused Havana some worry. Although she was at peace with Spain, England's intention to become mistress of the seven seas occasionally expressed itself in sudden, swooping attacks on the Spanish West Indies, and Santo Domingo

and Jamaica became so unsafe for Spaniards that 30,000 migrated to Cuba and settled there. The opening years of the 18th cent. found Havana a rich, prosperous, and populous seaport, one of the chief commercial cities of the New World. In 1723, during the governorship of the able Dionisio Martínez de la Vega, the present Navy Yard was established, and thereafter for three quarters of a century Havana was the great nursery of the Spanish armada in the Americas. From it were turned out many great ships-of-the-line; three deckers (usually of 50 guns but some of them, like the *San Hermenegildo*, the redoubtable *Conde de Regla*, and the *Santísima Trinidad*, of 120 guns), frigates, corvettes, brigantines, and minor craft. In 1728 de la Vega founded the Havana University, an institution destined to exert a transcendental influence on the character of the Cuban populace. He worked to such purpose that when he retired in 1734 Havana was on a more solid basis than it had ever been. Field Marshal Don Juan Francisco Güemes y Horcasitas succeeded de la Vega and carried on his excellent work. During his governorship the first Post-Office was established in Havana, and five big ships-of-the-line were built at the arsenal. One of them, the Invencible, blew up at the Machina Wharf, wrecked the San Cristóbal church, and carried death and destruction to many near by.

In the middle of the 18th cent. France and Spain awoke to the disagreeable fact that England was getting the lion's share of Cuban trade, and this was so distasteful to them that after the accession (in 1759) of Carlos III (1716–88) this monarch entered into the celebrated Family Pact (*pacto de familia*) with France to check British expansion, and to curb her growing influence in America. English resentment promptly expressed itself in a declaration of war (1762) against Spain. As Britain had previously captured the French holdings in Canada and Martinique, France was ripe for the fray. In preparation for the war which broke in due course, the Havana authorities began the construction of a fortress on La Cabaña Heights, an operation suggested by Gov. de la Vega in 1753. But a new and unlooked-for terror that was destined to exert a grisly influence over Cuba for a century to come, manifested itself in the autumn of 1761. An East Indian ship which had touched at Mexican ports brought to Havana a *plaga* (plague) which soon became endemic over the entire island; the dreaded *vómito negro*, or *fiebre amarillo*, or yellow fever! See the Index.

Depressed by the awful malignity of the pest which soon was ravaging the island, the unfortunate *habaneros* took little joy in the sight of the formidable armada which approached over the horizon June 6, 1762. There were 44 warships and some 150 or more transports of various sizes under admiral Sir George Pocock, carrying 14,000 landing troops headed by the Earl of Albemarle (Viscount Augustus Keppel). Of the 70,000

inhabitants of Havana at this time less than 3000 were well armed, but they were a valiant lot and they were promptly distributed between El Morro, La Punta, and other points of defense. The heights of Cabaña were fortified; hastily erected barricadas were placed in position throughout the city; intervening houses that might prove obstructions were destroyed; the nuns from the religious organizations, the aged, and all the women and children were ordered to be outside the city walls within six hours; and the citizens prepared for a heroic defense. They were not kept waiting. The English divided their forces and attacked with such promptness and vigor that by the morning of the 8th they were in possession of Guanabacóa at the E. and La Chorrera at the W. An incessant rain of exploding shells fell in the beleaguered city and on the Morro fortress. In the counsel of war that had been hastily assembled in Havana, some misguided person gave orders to sink three fine Spanish ships-of-the-line, El Neptuno, El Asia, and La Europa, each of 70 guns, across the entrance to the harbor, ostensibly for the purpose of barring the English ships out. But it prevented the Spanish squadron in the bay from moving outside to the attack, and it sealed the city's fate.

Foot by foot the relentless English advanced. By the evening of the 11th Col. Charlestown had occupied Cabaña heights with 2000 men, and from that vantage point Lord Albemarle began his land attack on Morro Castle. But now a new and unexpected enemy faced the invaders. As if allying itself with the Spanish defenders, the yellow fever made terrible ravages in the ranks of the British fighting desperately on an alien soil, in strange surroundings, and under a blazing tropical sun. More than a hundred men succumbed each day to the cruel vómito, and had not Lord Albemarle received continuous reinforcements from near-by Jamaica the attempt might have failed. He also was helped by Americans, for on July 28, reinforcements of 2300 men from Connecticut, 800 from New York, and 500 from New Jersey under Gen. Lyman, and Lt. Col. Putnam — men who had enlisted in His Majesty's service, — arrived and joined the English. It is said that 5000 soldiers and 3000 sailors were ill at one time. That the Spaniards fought valiantly is proved by the fact that it was not until July 30th, after the British had mined El Morro and made a tremendous breach in its wall that it was captured and the British flag raised over the citadel. A thousand Spaniards had been killed, and the English loss was estimated at 2000. They captured 200 prisoners, 102 bronze cannon, and 1500 fusiles along with many small arms.

The tenacious Albemarle now turned his attention to the city proper. Grimly fighting his way round to the Jesús del Monte suburb, and placing his guns on every available height, he was ready by Aug. 11th for the final struggle. This was

terrific in its intensity. From Cabaña, San Lázaro (at the N.W.), La Punta and El Morro (at the N.E.), and Jesús del Monte (at the S.W.) a veritable torrent of fire was poured into the devoted capital. During that fatal day 6000 shells and explosive grenades fell in Havana. It would quickly have been reduced to powder if Gov. Prado had not signaled a capitulation. Human flesh could stand no more. The Spaniards had fought a good fight but had lost. Recognizing this the English were characteristically generous in their treatment of the vanquished foe. Their enmity was against Spain, not Cuba. The terms of the *Artículos de Capitulación*, which were agreed upon Aug. 13th, were very heavy to the Spanish Crown. Besides the cession of 60 leagues of territory to the westward of Havana, the British secured fifteen millions of milled dollars — a staggering sum in those days — 9 line-of-battle ships, 3 frigates, an immense quantity of naval and military stores, and other booty: 3 1/2 million dollars in prize money was distributed among the British soldiers.

By an odd quirk of fate the benefits resulting to Cuba from the British occupation proved far in excess of the ransom exacted by the invaders. The modern history and progress of the entire island practically dates from that transcendental event. With their customary sanity and thoroughness the British cleaned up the city, opened the island to the commerce of the world, and revealed both to the Cubans and the outer world the potential wealth of the country. One of Albemarle's first acts was to appoint an erudite Spanish lawyer and alderman, *Don Sebastián Peñalver*, as lieutenant-governor, and other solid men to various high positions. This intelligent group, acting as a sort of shock-absorber between the invaders and the populace, soon had the city functioning and the thoughts of the people bent toward future prosperity.

The Peace of Utrecht, concluded in 1713, had given England a monopoly of the African slave trade, so now they imported many slaves into Cuba. Within a year upward of 60,000 blacks were scattered through the island, at work on the plantations. They gave a marked impetus to prosperity, and the Havana commercial outlook was bright. It became more than ever a busy metropolis, and vessels laden with rich island produce sailed to many ports of the world. The Treaty of Paris, signed Feb. 10, 1763, not only restored Havana to Spain; it did other things which had a direct bearing on the general prosperity of the island. By the terms of this momentous document France ceded to Great Britain Canada, Prince Edward Island, Cape Breton, Mobile, all the French territory east of the Mississippi River, Dominica, Tobago, St. Vincent, and Grenada. England restored to France Guadalupe, Martinique, St. Pierre, Miquelon, Pondicherry, and ceded Santa Lucia to her. Spain ceded Florida to Great Britain, and France ceded

Louisiana to Spain. The era of prosperity inaugurated by the English in Cuba made it difficult for Spain to reëstablish the old trade restrictions. In 1764 decrees aimed to stimulate both agriculture and foreign commerce were issued by the Crown, first in the form of monopolies, then with increased freedom and with bounties. In this year also a royal decree granted the island a provincial administration similar to that enjoyed by the Spanish states at home and in certain parts of America.

Lt. Gen. Don Ambrosio Funes Villalpando, Count of Riela, and a Spanish grandee of the First Order, was appointed by His Catholic Majesty to take possession of the Cuban territory which the English had controlled for 10 months and 24 days. No sooner had the latter sailed away to Florida to take over San Agustín, Pensacola, Mobile and the other points ceded to England by the Treaty of Paris, than the reconstruction of Havana was begun. The circumvallating wall was in ruins, Morro Castle was a battered wreck, and La Fuerza, La Punta, and Cabaña fortress were in but little better shape. Two thousand African slaves, prisoners and laborers sent over from Santo Domingo were soon at work repairing them. For a long time the Mexican treasury had annually sent Cuba 450,000 pesos. This was now increased to 1,200,000, and with some of the surplus the civil engineer Don Silvestre Abarca, began the construction of El Castillo de Atarés, on the Loma de Soto. Havana was further aided by an influx of Spaniards and Frenchmen who left Florida when it was ceded to England. When Count Riela was called to Spain to fill a position of greater honor he left a record and a memory long cherished by the Cuban people.

When Don Antonio María Bucareli y Ursúa, a Lt. Gen. in the Royal Spanish army reached Havana as Governor General of Cuba (March 19, 1766), he brought with him ideas of civic reforms destined to prove of tremendous benefit to the growing port. He had scarcely assumed the reins of government when he undertook improvements which cause him to be remembered as one of the real founders of the modern city. A stickler for justice and progress, he made intelligent and sustained efforts to better and beautify the metropolis. Serious efforts were made to drain it; the footpads which infested it were exterminated, grafters were relegated to the limbo reserved for such vermin, and political and social vultures who could not give a good account of themselves were imprisoned or banished. Under Bucareli the police force became effective, and life was fairly safe for the first time in the history of the city.

It was during Bucareli's term of office that Carlos III issued (in 1767) his famous decree expelling the Jesuits from the Spanish dominions. He followed it up by sequestrating all their tangible property. In Havana the celebrated Company of Jesus held the vast Seminario de San Carlos, numerous houses,

and haciendas in various parts of the island. The subtle friars, sensing their misfortune from afar, converted much of their wealth into cash, so that the government got little from their estates. The kind and prudent Bucareli intensely disliked the task of despoiling this well-meaning but somewhat contumacious and litigious organization, and he softened the blow as far as it lay in his power. When the Jesuit friars finally sailed out of the port their gratitude to the governor materially softened their resentment against the arbitrary ruling. When on Oct. 15th, 1768 an unusually strong hurricane caused untold damage in Havana, Bucareli gave a large sum from his private purse toward alleviating the sufferings of the people. It was Bucareli who conceived the idea of erecting a strong fortress on the hill known as Loma de Aróztegui, to serve as an outlook over the Chorrera region; a safeguard against an approach to the city from the S.W., and a companion fort to Atarés, on its near-by hill. The work was entrusted to Brigadier Don Silvestre Abarca, and when completed the fortress was called *El Castillo del Príncipe* (see Index).

The historian *Pezuela*, writing of the early days (1777), deplores the fact that Havana was a city "*en donde el litigio es una pasión pública, y cuya riqueza guarda bastante paralelo con el número de pleitos que sustenta* — where litigation is a public passion, and whose riches form a parallel with the number of lawsuits sustained." He further writes that Havana and the island was filled with a lot of men who went about working up lawsuits and litigant discord (*discordia litigante*), and that the people who allowed themselves to fall into their toils sometimes paid their all to gain their freedom. It recalled the old Spanish adage: *Hecha la ley, hecha la trampa* — the law made, the trap prepared!

A remarkable military movement, one fraught with great historical significance for Americans, occupied the attention of the *havanese* about this time. The cession of Louisiana by France to Spain to indemnify her for the loss of Florida won by Great Britain through the Treaty of Paris, displeased the French colonists in Louisiana, and when the Spanish Brigadier of Marine Don Antonio de Ulloa came (in Sept. 1766) to take possession of it and govern it in the name of Carlos III they resisted. When the Spanish Crown learned of this it appointed Lt. Gen. Don Alejandro O'Reilly governador with power to organize a force sufficient to chastise the rebels. O'Reilly, an Irish soldier of fortune (b. at Dublin in 1722; died at Chinchilla, Murcia, Spain, in 1794) who had served successively in the Spanish, Austrian, and French armies, and who had reëntered the Spanish army in 1761 (deprived of his command in 1786), fitted out an expedition of 2500 men and went to work with such purposeful enthusiasm that in a short time he had occupied New Orleans, reduced the province and

annexed it to the captaincy general of Cuba. [Louisiana was retroceded to France in 1800; was purchased by the United States in 1803; was made into the Territory of Orleans in 1804; and was admitted to the Union in 1812.]

Of far greater interest to Cuba at this period, were the Boston Massacre (March 5, 1770), the Boston Tea Party (Dec. 16, 1773), and all the transcendental episodes of the titanic struggle between the American colonists and the mother country for the independence of the great North American continent. Cuba watched the outcome with bated breath, sensing, in a manner, that the freedom of that country was indissolubly associated with her own. — When Field Marshal Don Felipe Fonsdeviela came to govern Cuba in 1771, one of the first things that struck him was the fragrance from Havana harbor, which had been the receptacle for the city sewage since its foundation, and which had never been cleaned. The perfumes of the capital city were not those of Araby, so, ordering 12 *gánguiles* (scows) and *pontones* (dredgers) to be built, he recruited crews from among the slaves and prisoners and set them to work on the task. He caused certain of the principal Havana streets to be paved, constructed a new *casa de gobierno*, an *ayuntamiento*, a *cárcel pública*, a short *alameda* or promenade within the city walls, and another outside which was called El Prado Nuevo. The first census of the island was made in his time. When completed in 1774 it was found that Cuba contained 96,430 whites, and 75,180 colored folk, among the latter 44,633 slaves. Of the total 75,000 lived in Havana. In 1776 the first police force (*la policía*) was formed, and in May of that year the first theater (*teátro*) was completed and opened to the public.

The opening of Havana (and Santiago) to free world trade, in 1783, was of tremendous importance to the port. As the focus of the highly lucrative slave trade it was fast becoming one of the richest cities in America. In 1784 the first Capuchin convent was founded, and the first monks of that order came to Cuba. With the aggregation of Florida and Louisiana the Cuban diocese had become so extensive that it was decided to divide it. The Havana Church was erected to a cathedral (Nov. 24, 1789) and thereafter was the episcopal seat for the western part of the island. All the territory east of Sancti Spíritus and Puerto Príncipe was placed under the jurisdiction of the Metropolitan See at Santiago de Cuba. The first bishop of the Havana Cathedral was Don Felipe José de Trespalacios, of Puerto Rico, a man of "*costumbres puros, pero de un celo que rayaba en fanatismo y nada exento de mundanas pasiones*," — of pure habits but with a zeal that smacked of fanaticism and was not free from mundane passions! His vast diocese was a suffragan to the archiepiscopal church of Santo Domingo. When he died in 1799 his miter passed to Don Juan Diaz de Espada y Landa.

In 1791 Gov. Luis de las Casas instituted the first lighting system for Havana. Hitherto the only street lights were those placed outside the houses by their occupants. A street lamp was now placed at each corner, thus reducing the number of assassinations that had marked the darker times. In 1795 the Audiencia de Santo Domingo, consequent to French occupation of the island, transferred its ancient documents to Cuba, and on Jan. 15, 1796, the warship San Lorenzo brought to Havana, for sepulture in the cathedral, the venerated bones of Christopher Columbus.

When the Marquis of Someruelos was appointed Capt. Gen. in 1799 he greatly improved the appearance of Havana by forcing those who could build better houses to do so. This was made easier by a fire which in April of 1802 burned 194 houses and left 10,000 persons homeless. At this period a quaint municipal edict forbade bulls from promenading through the principal city thoroughfares. In 1799 the Ursuline nuns migrated from New Orleans (which had now become French territory) and established themselves in Havana. At this time the now jejune *Alameda de Paula* was completed along the waterfront, and became the popular promenade. The handsome *Paseo de Extramuros* (now Ave. de la Independencia) was broadened and enriched by a statue of Carlos III.

By 1813 Havana had become a great ship-building point, for in that year 13 warships, 5 frigates, 4 brigantines and 20 smaller craft of various kinds were skidded out of the yards. The searcher through the municipal records will be rewarded by various bits of information relating to the period; one to the effect that in 1809, $15,000,000 were received from Mexico; between 1811 and 1820, 116,000 slaves were entered at the Havana custom-house, and 60,000 smuggled in; that in 1833 a horrifying plague of cholera morbus broke out in Havana and that between Feb. 25, and April 21, upward of 8300 persons died, 435 on one memorable day! That crocodiles were in the habit of going miles from the water to eat the hogs they were fond of; and that between 1836 and 1850 the annual revenue from Cuba was about 16 million pesos. Of this 8 million were paid out on the civil list, 4 million to the army, 2 to the navy, and about 3 million to the Crown. The annual remittance to Maria Cristina was $166,000, and the cigars sent each year to the Spanish court cost $16,000!

Don Francisco Dionisio Vives y Planes became Capt. Gen. of Cuba in 1823, and his stormy term was marked by several events. Chief among them was the breaking out of the conspiracy known as the *Soles de Bolívar;* the fall of the constitutional system of government; the division of Cuba into 3 departments (1828); the establishment of the Colonia de la Reina Amalia in the Isle of Pines; the springing from the ashes of the Soles de Bolívar the Black Eagle (*Aguila negra*) con-

spiracy (aimed at Cuban autonomy), and minor happenings. When Vives sailed for Spain in March 1832 he left behind a phrase still current in the vernacular, which gives one an inkling of the efficiency of his rule: *No salir de noche para no ser robado* — stay in nights and you won't be robbed! Another equally expressive phrase of his was: *Si vives como Vives, vivirás* — live like Vives and you will live long!

When Lt. Gen. Don Miguel Tacón succeeded Mariano Ricafort in 1834, he in a sense became the promotor of the present city. Prior to his coming the chief port of the West Indies was not a delightful place in which to reside. In one of his early reports to the home office at Madrid, Tacón paints a drab picture of Cuba's famous capital — one difficult to credit when one looks out over the safe and smiling Havana of today. "Assassins, burglars and sneak thieves roam the streets of the city, wounding and robbing not only at night but in broad daylight. So great is the terror inspired by these highwaymen that clerks in commercial houses dare not go out to make collections without an armed escort. There exist also companies of wicked men ready to murder any one for a conventional price. There are 12,000 persons in the capital without honest occupation, many of them vagabonds who will bear false witness or engage in any sort of rascality for a small stipend. Judges and others squeeze merchants so mercilessly that when a man is robbed he keeps silent about it rather than expose himself to further loss by reporting it to the police. At any time during the day, the cry of 'ladrones' causes the merchants to lock and bar their doors until the danger is past. The streets are filled with homeless and hungry dogs which make life a burden by their continuous howlings. Carriages dash through the narrow thoroughfares at reckless speed, to the constant danger of the pedestrian, who oftentimes is maliciously run down if he is not agile enough to get out of the way! The groups of negro slaves who pass boxes of sugar, fruit, etc. in and out of warehouses, make their count in stentorian voices, to the constant molestation of nerve-wracked dwellers in the vicinity. Fathers of families and timorous persons deplore the custom practiced by colored people who employ the filthiest language on the streets, near church entrances, etc. The plazas contain mountains of filth and rubbish; the nastiness of the streets is horrifying, and laziness, excess, and dissipation are the paramount attributes of many of the people."

Cirilo Villaverde in his masterpiece, *La Loma del Angel*, writes more entertainingly of that distant, difficult period. He speaks of the gay bailes attended by charming *criollas* whose grace and exotic beauty captivated those who beheld them; of the *extramuros* promenades thronged with richly caparisoned *volantes* or *calesas* and *quitrines* (the only vehicles in use, barring the gilded states coches of the bishop and the

captain general) filled with lovely women attended by postilions and outriding Spanish officers or dashing Cuban blades; of gorgeous religious processions headed by demure nuns, cowled friars or flagellants bound for some near-by church or shrine; and of many picturesque features of this Spanish outpost in the New World. In those long dead days the harbor was bright with trim-rigged, sharp-built, fast-sailing clippership bound to or from Casa Blanca and the Río Pongo and Sierra Leone, and when these racing beauties with culverins amidship and all the requirements of blockade-running blackbirders slithered into the bay, laden to the gunwales with dazed Mandingoes from the Gold Coast or Mozambique, there was great excitement in the port. Soon the barracoons were jammed with wide-eyed ebony men and women being auctioned to Havana housewives or picturesque planters who had come in from distant haciendas to purchase workers for their cane or tobacco fields.

As the profits of a successful slave cargo sometimes amounted to $50,000 (enough to pay for the 90-ton schooner engaged in the risky trade), many fortunes were made by Havana promoters. A writer of the period throws a new light upon the traffic, for he says that when the newly arrived slave reached the plantation he imagined himself in paradise. Amazed by the generosity with which he was fed with fruit and fresh provisions, with the new clothes, red cap and roasting blanket (a civilized superfluity he never dreamed of) he was struck dumb with delight, and in his savage joy Cuffy not only forgot country, relations and friends, but skipped about like a monkey while he donned his garments wrongside out or hindpart before! Prominent features of Havana at this time were the *presidios correccionales* or whipping-places where slaves who had committed some fault were sent by their masters to be chastised by a husky *capataz* employed by the municipality for the post. It was perhaps these indecorous correctionals that prompted José de la Luz Caballero to remark that *Lo más negro de la esclavitud no es el negro* — the darkest thing about slavery is not the darkey! For many years ships sailed out of Havana on these plundering expeditions and added to the 2,130,000 blacks from Africa brought to the West Indies between 1680 and 1786.

Despotic to a degree, but possessed of executive ability of a high order, Tacón went at his task with a singleness of purpose that soon wrought a magical change. One of his first moves was to clean up Havana, and he accomplished this so successfully that in time the yearly mortality of 5000 persons was reduced (in 1837) to 4000. When 4 brigades of *serenos* were set to patrolling the streets, assassinations ceased abruptly. He laid out new streets, installed public fountains, erected many municipal buildings, among them a large fish market,

and in 1837 completed the first line of railway to be built in Cuba between Havana and Bejucal. He loved order, and he soon proved that notwithstanding his faults he could restore it. Between the *cárcel* and the *Castillo de la Punta* he erected a huge cuartel, and laid out a vast parallelogram near it — the present Malecón. The revolucionaries he drove to the country proved a problem; one aggravated by the arrival in Cuba of large numbers of Carlistas, driven out of Spain and banished to Cuba as a sort of tropical Siberia. Scores of these unfortunates who held opinions at variance with those of the King were put to work on public improvements in Havana. The dreaded black vómito made awful havoc among them, more than a fourth of their number dying within three months of their arrival. Tacón's imperious rule was regarded by some as pernicious, by others as beneficent. It is an historical fact that he pulled the underworld up into the limelight, and the crooks that he didn't hang he banished. The hitherto cringing citizen who wanted to walk abroad could now venture out after nightfall without incurring the risk of being stabbed or poisoned. He made Havana a more comfortable place to live in than did his successor, Gen. Espeleta, for soon after his withdrawal public criticism expressed itself in a pasquinade that ran as follows:

El General Tacón vale un doblón (is worth a doubloon);
El General Espeleta no vale una peseta (isn't worth 20 cents).

The physical aspect of Havana underwent a material change in 1862 when Capt. Gen. Domingo Dulce y Garay caused the defensive wall to be demolished. The great civic expansion toward the W. and S. dates from that time. During Garay's administration the first free school was founded, and dentists, whose work hitherto had been done crudely by barbers and surgeons, began to establish themselves.

The Old Wall (*muralla*) which once marked the landward limit of the city; which converted it into a vast citadel, and of which only isolated sections remain, was upward of a mile long, 20 ft. high, 15 ft. thick, and was begun in 1674 during the governorship of Don Francisco Rodríguez de Ledesma. It was not completed until 1753, when Mariscal de Campo Don Francisco Cajigal de la Vega was captain general of the island. Early in the 17th Century French, English and Dutch corsairs made so many attacks on the port that defensive means were considered to nullify their forays. The forts overlooking the harbor now protected it from that angle, so the pirates anchored their ships in Mariel Bay, marched overland, and besieged the city at their leisure. To prevent its capture Capt. Gen. Francisco Gelder proposed the cutting of a deep fosse or moat along the entire landward side and flooding it on the approach of enemies. The plan was rejected but ideas for a wall were approved by a royal cédula issued Jan. 21, 1656. The

line followed what is now the Ave. Bélgica and its prolongation, the Calle de Egido, from La Punta Fortress, overlooking the bay and gulf at the N. end of the city, to the Arsenal at the S., at a point now occupied by the terminal docks of the P. & O. Steamship Co. When the wall was completed nearly a century later it was a massive structure with numerous solid bastions with salient angles properly armed for defense; loopholed towers; broad stone ramparts; parapets; fortified earthworks, and a defensive moat with draw-bridges (*puentes levadizos*). Casemates provided with embrasures in front through which artillery could be fired, pierced the wall in various places, and patrols guarded them and the five gates at all times. Upward of 7000 peones were employed at one time on the work, which is said to have cost $700,000.

The Gates (*puertas*) were highly picturesque features of it. The *Puerta de la Punta*, at the N. end, was used as a sort of sea exit and by prisoners taken by their keepers to be executed at a spot near the gate. The twin central gates at the Monserrate Plaza, 1 for ingress and 1 for egress, were used by the traffic which poured from or into the busy Obispo and O'Reilly streets. The famous *Puerta de la Tierra* (land gate) led from the Calle del Sol and was a copy in miniature of the celebrated *Puerta de la Tierra* at Cádiz — a gate through which whosoever did not approach that Spanish city from the sea must pass. Further E. was the *Puerta de la Tenaza*, through which at dawn poured hundreds of marketmen and women, and long strings of pack animals, the tail of one tied to the bridle of its follower, laden with supplies from the country. Except on special occasions the gates were closed and the bridges drawn up at 11 P.M., and whosoever reached the city after that hour had to camp in the open till morning. Near the orillions or in the flanks of the bastions at certain points on the bay side, were postern-gates or sally-ports which served as sea-gates.

Capt. Gen. Tacón opened three additional gates and replaced the drawbridges with others of solid masonry. As Havana grew and expanded countryward, the Prado, the Campo de Marte, the Tacón (now the National) Theater and other public buildings were constructed outside the wall and were referred to as *extramuros*, all in the enclosure being *intramuros*. The Monserrate gates were then kept open till the Tacón Theater let out and its patrons had hurried through the gateway to safety and sleep. When the wall was demolished in 1880 sections now classified as National Monuments were left standing. The best preserved of these is the segment facing the Presidential Palacio, in the N.E. quarter. Another stands near the Central R.R. Station at the E. In the office of the Y.M.C.A. building an inscription on a brass plaque advises the curious that a section of the wall once occupied the spot.

PLAN OF
HAVANA
and ENVIRONS
SCALE
0 500 1000 2000 Meters
0 1000 5000 Feet
Drawn specially for
Terry's Guide to Cuba
Copyrighted
(Es propiedad)
Railroads
Ferrys
Dotted lines show area covered by
Havana Center Map
N
W
E
S
GULF OF MEXICO
Maine Monument
Morro Castle
Wireless Station
Cabaña Fortress
Observatory
HERSHEY CUBAN R.R.
To Hershey & Matanzas
Casa Blanca
Castillo de la Punta
MALECON
Palacio Presidencial
Marco Statue
SHORE BOULEVARD
Santa Clara Battery
La Cuna Maternity Hospital
HAVANA HARBOR
(Bahia de la Habana)
National University
(Universidad Nacional)
VEDADO
Botanic Garden
Colon Park
AVE. DE LA INDEPENDENCIA
Castillo del Principe
Central Station
(Estacion Central)
of the United Railways
of Havana
REGLA
HERSHEY ELEC. RLY.
To Hershey & Matanzas
GUANABACOA
MIRAMAR
Parque
River
Cementerio de Colón
(Columbus Cemetery)
Chinese Cemetery
UNITED RLYS. OF HAVANA
Castillo de Atarés
Almendares
ALDECOA
JESÚS DEL MONTE
Miramar Yacht Club
BUENA VISTA
Jardines de la Tropical
Colegio de Belén
LA SEIBA
F.C. DE MARIANAO
LUYANO
BATISTA
Marianao Beach
La Playa
Yacht Club
Almendares Hotel
Quinta de Palatino de Rosalia Abreu
VÍBORA
LAWTON
Río Hondo
JUANELO
Casino
Río Marianao
Camp Columbia
F.C. UNIDOS DE HABANA
F.C. DEL OESTE
HAVANA CENTRAL R.R.
Country Club Park
BELLA VISTA
BARANDILLA
Oriental Park
Race Course
F.C. HAVANA CENTRAL
SANTA AMALIA
MARIANAO
LOS PINOS
LA CORONELA
LA LISA
VENTO SPRINGS
MIRAFLORES
MENOCAL
LA LIRA
W.H. POUNTNEY CO., BOSTON, MASS., U.S.A.

Havana Province, smallest (3170 sq. M.; 7.2 per cent of the island area) of the 6 Cuban States but the most populous (900,000 inhabs.), is 65M. long by 35M. wide, and is bounded on the E. by Matanzas prov., on the S. by the Carib Sea, on the W. by the Gulf of Mex. and Pinar del Río prov., and on the N. by the Florida Strait. Including the Isle of Pines, which is within the province, its area is 4171 sq. M. The rich, rolling country produces vast quantities of fine tobacco, sugar, fruits and whatnot. It is the most highly developed of all the Cuban states, with excellent railways, good highroads and sanitary cities and towns with all the fitments of modern American towns. Its history is practically that of Havana City, the capital.

The Present City. Park System. Houses. Streets. Statuary. Night Life. Customs.

The Present City (*ciudad*) is a solid, dignified, compact, imposing and fascinating metropolis, brilliant in the daytime and peculiarly seductive at night under the soft, star-sown sky. It may with truth be said to date from the American Intervention of 1899, for at that time, under the able direction the acting governor General Leonard Wood, it changed from an unclean, bedraggled port brooded over by staggering smells, into one of the cleanest, brightest, healthiest, most attractive and progressive cities of the southern world. By him the streets were paved, foul dumps were eliminated, the sightly Malecón was reconstructed into one of the finest shore driveways in the Americas; yellow fever was chased off the map; the beautiful Vedado suburb was given a new lease on life; schools and docks were built, and many civic improvements inaugurated. When the city was finally turned over to its Cuban owners and they realized that they had the setting for one of the finest capitals of the world, they began converting it into its present state. Much of its symmetry and amplification is due to them, and since the American initiative they have advanced Havana to the front rank of importance in Latin America. It is the Mecca of countless thousands of tourists who annually find health, rest and happiness in its sunlit streets, its flower-decked parks and plazas, and its comfortable hotels. Its quaintness charms every visitor, and the cordiality and likableness of its people leave memories not easily effaced.

Clean, vitalized by a sempiternal sun and by the sea breeze which blows almost constantly and is the saving grace of the port, Havana is essentially a city of joy and sunshine, unmarred by bleak prohibition, temperance hotels or dry weekends. It is in process of almost constant reformation and enlargement. An able city administration plans with a foresight and effect that command the admiration of visitors. Between

annual trips certain spots change beyond recognition. Hitherto squalid quarters develop into flower-crowned plazas surrounded by attractive modern buildings; imposing banks, hotels and commercial houses rise from the ruins of old conventual estates, and rotting wharves emerge into solid concrete docks that would grace any port. Certain aspects of the city would amaze its onetime colonial governors, for the new govt. structures, hotels, clubs, banks, theaters and the like are modeled after the finest of their kind in the U.S. The rulers deem it wise to retain many of the most historical edifices and streets and it thus befalls that many of the tortuous old calles, conventos, churches and other colonial relics remain to preserve Havana's title of the "City of Palaces," and impart a flavor of Spanish medievalism strangely pleasing to the northern mind.

Present-day Havana has vastly outgrown the legal boundaries set for it by the ordinance of 1879. It is taller and wider; its population has increased more than fourfold (doubled since 1900), and like most cities of the world it has expanded toward the west. At that period the broad Paseo de Tacón, or Carlos III, which led a mile due W. to El Castillo del Príncipe; Atarés at the south; and the land now covered by the handsome Vedado suburb, were far out in the country. The thickly settled Cerro, Víbora, Luyano, and Jesús del Monte were in the shéaf of the future. The present broad Calle del Padre Varela (formerly Belascoáin), which runs N. and S. through the W. portion of the city, then marked what was regarded as its outermost possible limit. To-day it is one of the central arteries of traffic, and nearly a hundred thousand havanese who work in the downtown section of the city live in the suburbs beyond it. Vedado alone covers more superficial territory than did the old city between the Calle Varela and the Bay, and the populous Tulipán, the Cerro and other onetime suburbs have moved into the city. Regla and Guanabacóa, former distant summer resorts of the habaneros, are knocking at the back door of the city and asking to become engulfed in it.

The superficial area of the present city and its immediate suburbs is 113 sqr. kiloms., divided into 39 *cuarteles*, or *demarcaciones* (districts or wards) and subdivided into plazas, parques, and *manzanas* (squares, blocks). There are about 1500 of these, with 3000 or more streets (*calles*) avenues (*avenidas*), boulevards (*paseos*), and lanes (*callejones*). The 23,000 or more houses (*casas*) are being constantly added to. Upward of 250 miles of excellently managed and exceptionally efficient tramways (*tranvías*) gridiron the city and suburbs and render metropolitan and interurban transportation no problem. The service is conducted in complete harmony with the public interests, and is popular and extensively patronized.

The Calle de Padre Varela is taken as the dividing line, or *eje* (axis) between the older part of the city at the E. and the newer section at the W. The cuarteles along the harbor and between this and the Prado and Central Railway Station are the oldest; those which cluster about the fine Hotel Inglaterra and extend thence N., S., and W. of the Parque Central illustrate the growth of the city outside the old wall; while those reaching still further W. and S. take in the newest section of the metropolis. The oldest quarter of the city, the one which has least been affected by modern tendencies, clusters near the S.W. end of the bay, and contains but little to interest the visitor. The observant traveler will note a scarcity of flies, mosquitoes, dogs and birds in the city. The latter have probably been driven out by noise, for the countryside is alive with them. Many laurels and palms are features of the city, particularly the suburbs.

The Park System is being steadily extended. The fine Avenida de las Misiones with its terminal parques, monuments and whatnot at the Malecón dates from 1926. Smaller parks are being installed in other parts of the port. Wide avenidas are being cut to form handsome boulevards connecting the city with its several suburbs.

Houses (*casas*). In Cuba heat (*calor*) rather than cold (*frio*) is the enemy to be kept out of the house, and while in no part of the island is the heat as severe as that in many other southern countries (or in New York City in summer), the architectural aim is to exclude it from the dwelling. In consequence many of the better class houses are built on Spanish-Moorish lines, from one to four stories (*pisos*) high, some with deep, massive arcades; quadrilateral, cloister-like patios and *tras* (back)-*patios;* balconied, with huge Moorish doors and iron-barred windows (*ventanas*). Like the primitive churches built by the Franciscan friars, many of the Spanish-colonial houses in Cuba are half-dwelling, half-fortress. Some of them look as old as time and quite as solid. The great colonnades which frequently adorn the façades and serve as shelter from sun and rain, impart an ecclesiological effect and suggest security, solidity and permanence. One rarely sees a wooden house in a Cuban city — or a fire engine running to a fire. As a rule the city house is flush with the street, and devoid of a back yard. Most are chimneyless, without cellars or heating apparatus. Some are innocent of bathtubs and similar conveniences. The country huts (*chozas*) often are constructed of wood or of palm-leaves, and thatched like those of Japan. The house numbers are a puzzle to the stranger. In Havana a new system is superimposed over the old; many houses have no numbers; some have two, or fractions, and in a short street one house may bear number 5 and the one opposite it 150! Where houses are without a number the Telephone Directory marks them thus: S/N (sin número).

Foreign ideas have strongly influenced the architecture of the chief Cuban cities, where million dollar buildings are not rarities. Many of the private dwellings of Havana are as costly and as palatial as those anywhere. In few cities of the world are there as many attractive small houses — most of them Grecian in design. Many of them possess open porticoes and vestibules supported by handsome plain, fluted, or clustered Ionic, Doric, Corinthian or Roman columns. Ionic capitals and Greek key-pattern enrichments are popular. The Spaniards brought the architectural ideas of their homeland with them to Cuba, and expressed them in various ways. Houses constructed in fanciful Alhambraic motives with an elaborate and complex wealth of detail aided by brilliant coloring, gilding and polychromatic tiles (*azulejos*) are scattered throughout Havana. On certain thoroughfares, notably the Avenida Simón Bolívar, much of the architecture could be classed as 'gusto particular' or personal taste. Here may be noted a bizarre medley of Rococo, Byzantine, Plateresque, Gothic, Grecian, and Tuscan orders coupled with not a little disorder. While some of it is marred by a maze of meritricious enrichments dragged in according to the caprice of the builder, and suggests artistic degeneracy, the fine Gothic Church of La Reina is a noble example of Norman art blended with that of Italy and Spain and transplanted to Cuban soil. — Personal taste and a blend of various orders have produced a strikingly pleasing ensemble in the highly ornate Círculo Gallego, overlooking Central Park at the S.W. The stately dining room of the fine old Inglaterra Hotel is pure Spanish in its tiled beauty and is one of the best of its class in the republic. The ornate Sevilla-Biltmore Hotel, which overlooks the Prado at the E., illustrates a felicitous blend of American convenience with Castilian charm. The old Spanish ancestral homes (*casas solariegas*) which overlooked the jejune little plazas of the older quarters are replicas of similar seigniorial mansions in Bilbao, Valencia, and Cádiz. The house at the corner of the Paseo de Martí and the Calle Mayor Gorgas, with its tiled dadoes, its balconies and outer surfaces covered with intricate arabesques, is an example of the Alhambraic, or Mudéjar style duplicated in other parts of the city.

The Mahogany Doors (*puertas*) which are striking features of certain of the clubs and most sumptuous dwellings, are a perpetual delight to the lover of such, and are not excelled anywhere. Many of them are ponderous structures of great weight and massiveness, from 10 to 15 ft. high; 8 to 12 ft. wide; often double; and usually secured within by sturdy bolts or beams. Since no hinges (*goznes*) would support them, usually they are let into soffits above and are centered below on strong pivots that move in frictionless bearings or sockets. Some are studded, Mozarabic fashion, with a multiplicity of brass or

bronze bosses highly polished and kept in apple-pie order. Flashing from rich mahogany (*caoba*) surfaces formed of standing panels polished like piano-tops, they suggest jeweler's work rather than carpentry. The quaint metal *aldabas*, or *aldabones* (knockers) are Moorish both in name and design.

Many of these doors are large enough to admit a motor truck, and usually are pierced by smaller ones (*puertecitas* or *postigos*) which open to permit the passage of an individual. These *postigos* (literally peep-windows) are in turn pierced by grilled wickets (*portezuelas*) through which a stranger can be scrutinized or questioned before being admitted. The gate-keeper, or *portero*, who sleeps just within the *zaguán* (Arabic *sahan*), or passageway, is supposed to receive a small gratuity (*gratificación*) from whomsoever wakens him after 10 P.M. Slatless wickets or trap-doors of varying sizes are features of the main doors of many Cuban houses, large or small. They often are filled with the protruding head and shoulders of a man or woman placidly viewing life as it passes, chatting with pedestrians, or buying things of ambulating vendors. In certain naughty places where the bud and blossom of the half-world foregather and practice wicked arts, the sauntering stranger sometimes is startled out of a reverie by the abrupt opening of one of these wickets, the appearance therein of an impish courtezan face, and is surprised to hear a sibilant *venga para acá* (come in!) before he pursues his thoughtful way. Through these openings one sometimes catches generous, fugitive glimpses of alluring interiors, of feminine forms in provocatively revealing negligee, and of intimate domestic happenings not intended for the casual eye. At times, too, in the purlieus of an interior town, as the investigating tourist is passing some humble African home, one of these *puertecitas* will suddenly fly open and from the aperture will come a hurtling pailful of odoriferous refuse intended for the unprotesting street, but like as not acquired by one unacquainted with the local custom, or inapt as a slop-dodger!

Many of the less pretentious city dwellings are now so constructed that the main door (*puerta principal*) admits one to a tiled *entresala* from which a winding stair (*escalera*) rises to the second floor (*seguno piso*). At the left may be a tiled hall (*sala*) shut away from the patio or the servants' quarters at the rear by an iron grill (*reja*) serving as a door. In the cities the average well-to-do Cuban lives on the 2d floor; the first, or street floor (*primer piso*) being given over either to reception rooms or to an escritorio or *carpeta* (office), garage (*garaje*) or a storeroom (*bodega*). Fierce-looking spiked iron defenses sometimes separate the upper balconies of flanking houses. In the Havana suburbs winsome houses of the bungalow type stand archly back at the rear of radiant flower-gardens flanked by lateral walls idealized by flaming bougainvillæ. Many of them sug-

gest Pompeii and Ionia, and those in Vedado, when backed by the lapis-lazuli waters of the Gulf, arouse thoughts of Ægean delights. Beautiful mahogany and Mudéjar tiles are employed in some of the interiors.

Iron-barred **Windows**, sometimes 8 ft. wide and 20 ft. high are conspicuous features of the older houses. The decorated metal grilles which not unfrequently extend beyond the house-line, over the sidewalk, are fine examples of Spanish handiwork. Intricate scroll work and arabesque designs characterize certain of them. Usually there are two sets of shutters, the outer set of fine glass or slatted wood, the inner of heavy wood capable of withstanding considerable battering. Through these great windows which admit currents of air to the inner apartments, one often catches glimpses of charming interiors. After twilight, in the soft southern dusk, or beneath the amorous rays of an argent moon, lissome forms emerge and here, or from upper balconies, watch life as it passes in review along the thoroughfares. Eager gallants often pause to whisper Spanish nothings to the feminine occupants, and thoughts of vigilant Spanish *dueñas*, sloe-eyed *enamoritas*, rapier-and-cloaked figures, and romantic love episodes perturb the mind. The walls of certain of the older houses are sometimes 3–6 ft. thick, particularly in the Santiago district, where earthquakes are not unknown. These thick walls with their high beamed ceilings — sometimes 20 ft. — and tiled floors worked in Mudéjar patterns, render the spacious interiors cool in the sultriest weather.

The Building Material used in the majority of the Havana houses is a porous coral rock or madrepore slightly denser than the coquina of other islands, and usually referred to as *piedra de cantera*, quarry stone. Some of the finest comes from quarries in Pinar del Río province. Other popular products are the Jaimanitas, the Capellanía, etc. The stone from the San Miguel quarries near Havana is fairly solid and compact, of an ashen lead color, and is used for curbings, stairs, and foundations. The *Piedra Cachimba* is so soft that when first taken out of the quarry it can be shaped with a knife. Thus nature aids the craftsman to fashion it into various attractive designs. When exposed to the air it hardens, and in time becomes a solid part of the wall of which it forms a segment; particularly after it has been whitewashed with a coral stone solution which fills all the tiny crevices and serves as a binder. The surface may be plastered or stuccoed or stippled to imitate rubblework (*mampostería*). The *Cuyují* (an Indian term) is a species of porphyry or oriental alabaster, hard but brittle, and receptive of a fine polish. Its hardness is proverbial and serves as a term of comparison. An excellent vari-colored marble comes from the several quarries on the outskirts of Nueva Gerona, Isle of Pines. A kind of schist called *Tibe* (Indian

word) and chiefly used for whetstones is found in the interior of the island. The prevalent finishing colors on the Havana houses are pink, gray, blue, white, Egyptian red, and a vivid yellow ochre. Bright colors that blend or contrast with the red pantiles of the roof are popular. The beauty of the white and pink houses is enhanced by the moonlight.

Though outwardly sometimes plain to monotony Cuban town houses should not be judged by their exteriors, as the central patio, or court, usually quadrilateral and cloistered, may be delightfully attractive. Moorish in design, with tiles, tinkling fountains, palms, orange, fig, mango, lime, banana or lemon trees, and a host of flowers; with singing birds, hammocks and parrots, these cool retreats represent the Buddhist idea of a plain exterior with a glowing heart. The rooms that open onto them through quiet colonnades where the sun rarely penetrates, may have rush mats over tiled floors to replace our thick carpets and rugs, and light cane furniture as a substitute for our heavy pieces.

The sound of the hammer, the saw and the compressed-air riveter are almost always in evidence in certain sections of the old city. The revolutionary hand of the American construction engineer is fast converting onetime ecclesiological structures into modern office buildings that will comply with the exigencies of commerce. The cloistered patios of old convents that long echoed to the footfalls of rosaried monks or pensive nuns, now display steam pumps, dynamos, automatic scales and sugar-reduction machinery to the passer-by. The tap-tap of modern typewriters and the click of adding machines resound through erstwhile sacristies, and the ubiquitous American automobile finds a parking place in the high vaulted rooms that were once refectories or vestuaries for rotund padres.

The magnificent million-dollar Cuban headquarters of the **National City Bank of New York,** at the corner of Zayas (O'Reilly) and Compostela sts., the finest banking structure in Cuba, illustrates the architectural advancement of Havana and is an augury of what it will be in the future. It also replaced an old conventual estate, that of *Santa Catalina de Sena,* founded in 1698 and demolished in 1924. Under the old floor were the bones of many monks and nuns who ages ago went to their deserved reward. The inauguration of the building on May 16, 1925, marked an era in architectural and financial progress, and was celebrated amid impressive ceremonies.

The superb edifice, a felicitous blend of Spanish Colonial and several classical orders, covers 2100 square meters; faces 3 streets; was designed by the New York architects Walker & Gillette, and was built by Starrett Bros. of N.Y. The building material is the native coraline *jaimanitas,* and *capellanía* stone, and various beautifully tinted Italian marbles. The cabinet work is of choicest Cuban mahogany.

The Calles (streets), frequently referred to as *Las Calles de Dios* (the streets of God), and as the *Calles de Barabás*,[1] though mostly decked out with meaningless new names (see the Havana Plan) are nearly all rich in historical interest, particularly those which anciently were referred to as intramuros. Ill advised municipal edicts have changed many of the old names, but their legendary romance is enshrined in old tomes in the Biblioteca Nacional and are not forgotten of the people. For many years after the founding of the port certain of the *calles* had no names; the more prominent thoroughfares were called for exalted personages, for some incident associated therewith, or for churches, convents or seigniorial palacios that faced or made way for them. Many of these names were of religious import. Christ, Jesus, the Virgin, and most of the santos of the Sp. calendar are still represented. The tendency now is to replace this picturesque nomenclature with the names of foreign countries, Belgium, Brazil, Italy, and so on; with national heroes, kings, queens, presidents, cities, and numbers. The latter are used almost exclusively in the Vedado, Miramar, Buena Vista and other colonias. There is a Calle de Teodoro Roosevelt, one for Clara Barton; an Avenida Washington, and others called for other American celebrities. While technically it is unlawful to use the discarded names, many of the commonalty refuse to adopt the new ones. So most of the streets have two or more names to confuse the traveler. Usually he can distinguish the old from the new quarter by the width of the streets. The Moorish idea of making *calles* narrow to exclude an ardent sun was practiced by the founders of La Habana, many of whose streets remind the traveler of Canton, Osaka, Cairo and Bombay. The streets which radiate from Central Park toward the Bay are said to lead Down Town (*abajo*), and when one is near the harbor one speaks of the remainder of the city as Up Town (*arriba*). One way streets are indicated by enameled signs bearing a pointing arrow (*flecha*) and the word *tráfico*.

After the broad and umbrageous Prado, the widest and finest of the metropolitan streets are those (of the boulevard type) which lead along the seashore, impart charm and perspective to Vedado, and radiate thence toward the Playa and the beautiful Country Club Park district.

The Sidewalks (*aceras*) of certain of the older *calles* vary from 12 to 36 inches wide and are reminders of the days when

[1] **Barabbas** (*Aramaic* 'son of the father; teacher, master') is a prominent personage in the minds of Latin American catholics, who hold his memory in abhorrence. He was a robber and insurrectionary leader whose release from prison instead of that of Jesus was demanded of Pilate by the Jews. He was also The Jew of Malta in Marlowe's play of that name. He not only represents the popular hatred of that type of Jew, but also the Jew's reciprocal hatred and revenge. In the play he dies in a cauldron of boiling oil prepared for another.

there were no *aceras*; when the only vehicles that thridded the streets were the sulky-like *volantes*, and when merchandise was carried on the backs of slaves. Flanking roadways so narrow that a passing auto will come within an inch or so of each curb (*reborde*), they are whimsically referred to as one-legged sidewalks; since the person that passes over them frequently is obliged to put one foot into the street. They create problems for the *policía*, for a step down taken without looking behind may prove unwise. Albeit the RULE OF THE ROAD is to the right, courteous Cubans most always give ladies and foreigners the inside, as being less dangerous; taking to themselves the risk of being run down by autos. The alert police often grab jay-walking tourists out of the way of these, and accidents are rare despite the unusual conditions. Bulbous African ladies with pronounced ideas about prestige, precedence and color, sometimes afford the populace considerable free amusement when they take the inside on these narrow sidewalks and force indignant oncoming female pedestrians to the road. — The sidewalks of many of the country towns are 2–3 feet above the roadway; high enough for a man to step off his horse directly on to them. The thoughtless person who steps from the acera to the street may get a sprained ankle. He is sure to get a neck-snapping jolt he will not soon forget!

THE OLD STREET NAMES (*nombres*) are interesting for their historical associations. One of the first streets of the new settlement was *Mercaderes* (merchants, traders) so named because many of the merchants had their homes and shops there. As late as 1760 it was the leading shopping street, where Oriental silks and Spanish products were sold to the rich slave owners and planters. The *Calle Oficios*, which parallels it at the E. (and which originally was called *Concepción*), got its name from the many mechanics or workmen who lived there. In 1584, when La Habana had only 4 long streets, Oficios was the chief one.

The *Calle del Inquisidor*, a prolongation of *Mercaderes*, was so named because the Inquisitor Claudio de La Luz, local deputy for the detestable Holy Office, lived here in a house known as *la casa de Doña Concepción García*.

Teodoro Roosevelt, the calle which runs N. and S. alongside the Senate Hall originally was the Calle Tacón, named for the doughty Capt. Gen. of Cuba from 1834 to 1838.

Aguiar, a famous banking street which flanks the Calle Cuba at the W., was named for Luis José de Aguiar, one-time *regidor* of the city, who lived at the cor. of Aguiar and Tejadillo.

Compostela, which parallels Aguiar 2 blocks W., was named after the old Spanish city of that name (now Santiago de Galicia). It also recalls Bishop Diego Evelino de Compostela, who lived and died in the house number 155.

Aguacate (now Perfecto Lacoste) flanks Compostela at the W. and anciently was called Aguacate de Belén (alligator pear of Bethlehem) because of the big Aguacate or Avocado tree (cut down in 1837) which grew in the garden of the Bethlehemite Convento there.

Villegas, which parallels Lacoste at the W. was named for Dr. Raimundo Villegas, a celebrated character of colonial times.

The old *Calle de Bernaza* (now Plácido), which runs N. and S. across the top of Obispo and O'Reilly Sts. was named for José Bernaza, who ran a *panadería* there in colonial times. It is often called Ejido, because of a broad campus, or common (*ejido*) which anciently existed there.

The Calle de Monserrate (now the Ave. Bélgica), parallels Bernaza at the W. and in the last century was one of the best known of the Havana streets. See Index.

Tejadillo (little tile), the narrow street which runs E. to the cathedral was so named because on it was one of the first of the Havana houses to be roofed with tiles (the others having *guano*, or palm-thatch roofs).

O'Reilly (now Presidente Zayas) was named for Don Alejandro O'Reilly, a prominent and picturesque figure of the 18th century, referred to under Havana History.

The busy *Pi y Margall* (a 19th century Catalonian writer, statistician and philosopher), which parallels O'Reilly at the S., and by many is still called Obispo, is one of the narrowest but most picturesque of the metropolitan thoroughfares, and was named in honor of Bishop Pedro Agustín Morel de Santa Cruz, who lived at Oficios 94, and who often strolled through it. His walled estate (*el Obispado*, bishopric) or *quinta* flanked the street and was a noted rendezvous where men assembled to talk politics and religion.

Obra Pía (pious act), which parallels Obispo on the S., was named in honor of Martín Calvo de Arricta (Gov. of the Horse Guards in 1679), who willed the interest on $102,000 to educate 5 orphan girls each year.

Lamparilla (little lamp), now Pedro Pérez, flanks Obrapía at the S. and was named for a good soul who anciently lived in the house at the cor. of Lamparilla and Havana sts. and who always kept a lighted lamp in his window for any poor wanderer who might need shelter.

Amargura (bitterness), now Marta Abreu (see Index), flanks Lamparilla at the S. and was so named because formerly every afternoon during Lent a religious procession of monks re-acted the Passion by marching from the convento of the Third Order of San Francisco to the Church of El Santo Cristo del Buen Viaje, then regarded as the *humilladero*, or shrine. The procession commemorated Christ on his way along the Via Crucis to Calvario. (Every Calle de Amargura, or Street of

Bitterness, found in Spanish cities refers to this tender episode.) The Green Cross, 6 ft. or more high, on a house at the cor. of Amargura and Mercaderes sts. is a relic of these processions.

Teniente Rey (now República de Brazil), flanks Amargura at the S., and was named for Don Felipe Rey (Philip King) a lieutenant (teniente) of the Gov. of Havana, who lived in a house on the cor. of Havana St.

Ricla, now Muralla (wall), which flanks Teniente Rey at the S., commemorates Lt. Gen. Don Ambrosio Funes Villalpando, Count of Ricla, a Spanish grandee who became Capt. Gen. of Cuba in 1765.

The Calle del Sol (sun), flanks Ricla at the S. and was so named because at one time a huge sun was painted on the wall of a house that stood at the cor. of Sol and Aguacate sts. The spot is still known as Esquina del Sol (cor. of the sun).

La Luz (light) flanks El Sol on the S. and was named for José Cipriano de la Luz, one-time mayor, who dwelt in a house locally referred to as *Casa de las Luces* — a play on words referring to the Luz family and lights, or enlightenment.

The Calle de Economía (economy) owes its name to Don Cándido Rubio, who operated therein a primitive sawmill, and conducted a lumberyard that turned out planks so thin that they would scarcely stay nailed to the houses made of them.

Las Damas was long famous for the number of pretty women who in colonial times idealized the balconies of the houses overlooking it.

Statues (*estátuas*), **Busts** (*bustos*) and **Monuments** (*monumentos*) are features of practically every Cuban city and town, and their erection is so frequent that it is difficult to keep track of all the new ones between editions of the Guide. Many of the statues to national heroes, poets and public benefactors are costly and beautiful, but this cannot always be said of those which retiring politicans erect to themselves and contemplate with rapturous emotion. Not a few monuments are of rubble or brick enclosed within finely sculptured marble slabs cemented at the corners to resemble solid blocks. Time and the action of the elements disintegrate them sometimes, and when they fall apart, bulge, or break out at some spot like a punctured sawdust doll, sentiment rather than good cement frequently is supposed to reassemble them. Statuary in Havana at times has suffered from mobs. During the troublous Spanish period of 1875–76 the enraged proletariat dragged the statue of Isabella II from her pedestal in Central Park and broke off one of her arms. The famous Neptune Fountain which once graced the S. end of the Prado, and the two lions which guarded the broad stairway in the old Palacio de Gobierno, have been so frequently shifted that the public generally has lost sight of them. A project is now on foot to change the location of several important Havana monuments, and to replace them with others. *Sic transit gloria mundi!*

Night Life. There is no lack of this in Havana, for the city is not straight-laced. There is no true Bohemian Quarter, but there are allurements, decorous and otherwise, spiritual and sensory. To many the port after midnight is a dusky place devoid of thrills. Those in the know easily find delirious haunts where star-eyed, radiant-faced señoritas and surprisingly emancipated demoiselles dance the winsome and beguiling *habanera* without fear of being pinched by some horse-faced minion of the law; where Dionysius celebrates his festival with joyous moderation, and where the don'ts usually stuck up on the American grass are relegated to a limbo assigned to them. For in this Arcadian Isle, under the free canopy of a sun-splashed or a star-flecked sky, people live their 'golden day in an age of iron' less hampered by onerous custom than in certain countries where a drab and circumspect existence is the order of the day. If the northerner finds the Havana night life a bit too saucy, or too strongly reflecting the passionate, insouciant gaiety of sunny southern Spain, it is easily avoided. It also is easy to remember that if the manners and customs of all countries were alike there would be scant reason for, or pleasure in, traveling. As a rule Cubans are generously uncritical about the movements of the stranger within the gates. They work the soft pedal on their own pleasures and rather expect others to do likewise. They are averse to having gloomy, pickle-faced watch-and-warders dog their footsteps about the metropolis, and they prevent their nationals from doing this to the visitor. So that the presence of the ever-alert but friendly policeman expresses a solicitude for one's safety rather than an inquisitorial boring into one's private affairs.

While the city officials in no wise sanction hetairism — that potent and delicate sociological evil inherited from all the ages — and while on the contrary they sustainedly try to eradicate it, like the officials of every great city of the world they find it a problem difficult of solution. Brothels and harlotry are not supposed to exist in Havana but it is believed that they do. A rather frankly indecorous quarter where the proprieties are violated is that unfragrant region (the oldest section of the port) bounded on the W. by the Calle de Economía, on the N. by the C. de la Merced, and on the S. and E. by the San José wharves. In this confessedly naughty ward are tapestried and mirrored rooms where the salaciously-inclined may witness startling scenes in the flesh or by means of moving pictures. Such places usually are referred to by the cryptic number *soixante-neuf* (Sp., sesenta y nueve, or 69) albeit this number is not that of the houses in question.

The triangular pocket nearest the wharves is a prurient spot resorted to by courtezans varying in complexion from peach white to coal black; 15-year old flappers and ebony antiques; chiefly outlanders who unblushingly loll about heavy-eyed and

languorous, in abbreviated and diaphanous costumes; nictitating with incendiary eyes at passing masculinity; studiously displaying their physical charms or luring the stranger by flaming words or maliciously imperious gestures. These gossamer wantons with loving dispositions, who are brutally referred to as p—s and *prostitutas*, and more delicately as *celestinas* (celestial bodies!), here practice the scarlet arts of Aspasia and sacrifice themselves on the altar of Aphrodite. As a rule they appeal only to the hedonist callous to moral degradation or to the lethal consequences of malignantly-poisonous diseases (referred to as *gota militar*, military gout, and whatnot). The bright lights of the Prado shine over a much safer district after nightfall. Wise travelers will be on their guard against the *soutcneurs* who tout for this district.

Customs. The Havana winter mornings are fascinating, dewy, charming and with a crisp, cool tang that is invigorating and delightful. At 5.30 when the stars are still twinkling kindly in the tropical sky, and ghost-ships begin to steal out of the harbor to the dark blue mysteries of the open sea, the inspiriting diana (see Index) flutes out from the battlements of Morro Castle and is a signal for late sleepers to bestir themselves. Dawn breaks about 6, and as the gray mists which have hung like wraiths above the bay throughout the night roll westward, the street lights wink out. Soon newsboys begin to circulate, the rumble of tram-cars is heard, and swarms of fotingos whisk out from side streets and begin to angle for fares. The Prado, the Parque Central, and the neighborhood of the Central Rly. Station are the best spots to find them at this time. Squads of natty police issue from the central *vivacs* and march in orderly ranks toward their respective stations, thinning as they go. At this time there is so much cock-crowing, screeching of guinea fowls, barking of dogs and mewing of cats that it appears as if the country had moved into the city and made of it a vast barnyard.

The usual custom in Havana is to rise early, take a meager breakfast (*desayuno*) of fruit, coffee and rolls, and perhaps eggs; a heavier breakfast (*almuerzo*) or luncheon at midday, and dinner (*comida*) at 7 P.M. Thus the restaurants begin to open about 7 A.M., releasing to the street waves of warmish, frowsy air surcharged with the smell of sawdust and tobacco, the odor of liquor-lees, acrid fruit-juices and various comestibles. If the stranger enters certain of them at this hour he is apt to find the Vienna bentwood chairs piled on the spindly tables, and the heavy-eyed, yawning, stretching waiters reaching for their brooms. Sweeping progresses while one sips coffee or chocolate, and thus one gets them flavored with a liberal amount of last night's dust. The stores begin to open about 7.30, and many business men reach their offices (*despachos, oficinas*) at this hour, despite the fact that 8.30 is opening time.

From 9 to 11 A.M. and 2 to 4 P.M. are the best hours for commercial travelers to approach prospective buyers, as the noon whistle blows at 11 A.M., and the luncheon hours are from 11.30 to 1.30. Many managers (*gerentes, jefes*) leave their offices at 4. The *cañonazo* (cannon-shot) fired from Morro Castle at 9 P.M. is the signal for many social functions to start. A host of *habaneros* take out their watches and set them in accordance when this shot is heard.

Havana Harbor. Morro Castle. Cabaña Fortress. Casa Blanca. National Observatory. Regla, Guanabacóa. Cojimar.

The Havana Bay (*bahía*), a landlocked, trefoil, tideless harbor about 2M. from N.N.E. to S.S.W. and 1M. wide, lies at the E. edge of the city and is entered through a channel about 3/4M. in an E.S.E. direction, 350 yards wide and with a fairway of about 6 fathoms. In bad weather this channel is made tricky by a miniature whirlpool (assisted by a submerged reef) caused by the gulf stream impinging on the Morro headland and swirling over to the Malecón before it returns to sea. Because of this tide rip ships entering the harbor drop an involuntary courtesy, and bow to the blue sea as they go out. In bad weather ships often refrain from attempting the passage in. Anciently a huge submerged iron chain stretched between Morro and La Punta, to discourage piratical craft from entering. The E. and S. shores are indented by 3 small *ensenadas* (coves), *Regla, Guanabacóa,* and *Atarés.* Off the shore of the former is a buoy marking the spot where the American battleship Maine was sunk. A thousand ships can ride safely in the harbor, where there is an average depth of 30 ft. at the docks. About 2800 ships enter each year. While the tide rises and falls about 2 ft. (3 1/2 at spring tides) there is no current. The color of the water is duller than the pure sapphire of the open sea. A myriad craft of different sizes and nationalities ride at anchor in the bay at all times. The ancient custom of emptying the city sewage into the bay has been discontinued. This is now taken out to sea and dumped on the horizon. — The view of the city spread out at the r. as one enters the bay is very attractive. The great concrete docks which flank the bay at the r. are those of San Francisco, La Machina; Santa Clara, the Ward Line, and others. The big docks of the Peninsular & Occidental Steamship Co. are further south.

Morro Castle, or *el Castillo de los Santos Reyes,* an isolated precipitous mass of battlemented masonry and scarped headland extending seaward from the northernmost point of Cabaña Ridge, overlooks and guards the entrance to Havana Harbor, is almost an integral part of the loma, or colina on which it stands, and bears the same relation to Havana that other Morros do to Santiago de Cuba, and San Juan, in Puerto Rico.

Morro, Cabaña and Casa Blanca can easily be inspected in one morning, and Regla, Guanabacóa and Cojimar in the afternoon. The best way to see Morro is to board one of the many motor-boats for hire (about 15c.) at the Caballería Wharf (Pl. F.3) and proceed direct (5 min.) to El Morro Landing. A broad inclined road leads up to the sally-port, and at the drawbridge joins the Cabaña road. Guide unnecessary. No fees. One hour is ample for Morro and the lighthouse. A ridge road leads S. to Cabaña, and a lower one to Casa Blanca. The return to Havana can be made (boats always available) from the Muelle de Cabaña, or from the Casa Blanca Landing. For the approach to these from Havana, see below. To inspect the Observatorio Nacional one must secure a permit from the officer in charge at the Palacio Municipal. A clear night is the best time for a visit.

Morro owes its existence to the dreaded sea-dragon Francis Drake, who, returning in 1585 from "singeing the King's beard" at Cartagena, appeared momentarily before Havana and threatened to return in due course and take the port. With this threat in mind the Spanish monarch Felipe II instructed (in 1588) the Italian engineer Juan Bautista Antoneli (who built La Punta fortress) to construct a harbor defense that would withstand any piratical attack. When completed in 1597 with funds drawn from the Mexican exchequer and forced labor from different prisons, it was supposed to be a reproduction of one of the several forts erected by the Moorish conquerors of Lisbon (in 1140) to defend the mouth of the Tagus. The name morro (a round thing, or a rounded hill or promontory) is the generic Spanish title for similar fortresses and is applied to others in Spanish America just as Maru is used as a suffix to Japanese ship names. Though now but a simulacrum of its pristine strength and glory, it proved a grim, heavily-armored and impregnable giant to the corsairs who repeatedly attempted to loot the port, and few ever succeeded in slipping past its truculent sides to the inner bay.

The squat structure, which rises from the virgin rock 120 ft. above the sea at high tide, is a sort of guardian spirit of the city, for from it flying pennants and cryptic signals announce the approach of all ships. Its gray, brooding, prow-like configuration extends boldly into the sea for some distance beyond the Punta Fortress at the Malecón, as if shielding this from the pounding seas that sometimes race in from the north. When a fierce storm is raging and impotent waves beat its old face and slither along its base as if looking for a place where it can undermine it, they impart a peculiar advancing motion to it; then it looks like a sturdy, plunging, mist-enveloped ship battling with the angry waters that face it. Silhouetted against an azure sky, with its base laved by equally blue waters in which its image is reflected, it is the most picturesque thing in

Cuba. It is distinctively Moorish in suggestion, with a medieval flavor and aspect in delightful contrast to the great modern ships that steam past it. Perhaps no structure in the Americas so fitly expresses the dark, saturnine moods of the half-demented, bigoted Felipe II who tried to emulate the hermit Honorius ("Here Honorius long did dwell, in hopes to merit heaven by making earth a hell") when he built the gloomy Escorial and retired thereto to expiate committed or imaginary crimes. In moderns it awakens romantic memories of bold conquistadores, fighting corsairs, treasure-laden galleons, English, French and Dutch privateersmen, and of many a wild adventure on the Spanish Main.[1]

Morro Castle proper is a rambling confusion of weather-smutched parapets, gun-embrasures, merlons, crenelles, redoubts, bastions, ravelins, sally-ports, mouldy magazines, broken and rusted military machinery, and a maze of battered passageways bearing the marks of disuse and great age. There are stories of secret passages leading to Cabaña and of dungeons cut in the solid rock, but these perhaps are now filled with débris. The time-defying walls are fairly steep-to on the N. and W. sides, and are stained with the jetsam of a million tides. In their ceaseless gnawing at the old foundations they have given it an amygdaloidal appearance such as is common to similar structures standing in tidal waters. Visitors usually inspect a spot at the N. E. side of the castle enclosure where a chute (perhaps anciently an outlet for kitchen garbage and similar refuse) in the seawall terminates in an embrasure above the rocks. Blood-curdling stories are told of condemned prisoners who formerly were pushed out here to waiting sharks below. On this side of the castle one gets a good idea of the immense solidity of the time-defying walls. The succession of crumbling gunrooms, the weather-pitted cannon-balls, and the broken artillery, are of no great interest. The bartisans or turrets at the angles of the keep are common in Spanish castles of this kind and were used as lookouts. — The castillo became Cuban property when the lone-star flag was hoisted over it in 1902. Prior to that time its vicissitudes were many. It was frequently captured by enemy forces and many a brave Spaniard lost his life here in its defense. Perhaps its most picturesque experience was in 1762, when the British under Lord Albemarle, and 2300 American volunteers from New York, New Jersey and Connecticut led by Col. Israel Putnam, made a victorious assault upon it and the city. See Historical Sketch.

[1] The Spanish Main refers to the land, not the sea; the *costafirme* as opposed to the Antilles; the continent in distinction to the island. By natural process the term came to be applied to the sea washing the Spanish Mainland (the northern coast of South America, from the mouth of the Orinoco westward).

The Lighthouse (*farol*) **Tower** should be ascended (no fees) for the sake of the stupendous view visible from the iron balcony (144 ft. above the sea) which encircles it. A clean, easy, safe caracol stair (102 steps) leads to the chief landing and from this 15 other steps go up to the light machinery, and 9 more to the reflector room and balcony. The name O'Donnell and the date 1844, on the N.E. side refer to the erection of the tower (*torre*) by Capt. Gen. Leopoldo O'Donnell y Jovis (see Index). The machinery which turns the lamp was made by the French firm of Barbier, Benard et Turenne, of Paris, cost $87,000 and was installed in 1844. The light-mechanism is the work of the celebrated scientist *Jean Fresnel* (1788–1827). The white light, visible from 18 to 30 miles at sea, is produced by kerosene. Compressed air is the motive force. Souvenir postcards, etc., are on sale by the light tender. — During a big storm the spray drenches the balcony encircling the tower. From this serene height the vista is extraordinarily fine and far-reaching, embracing the 4 cardinal points. No prospect in Cuba excels it. All Havana and the hills beyond are seen at the W. and S.; at the E. and N. the lapis-lazuli gulf stretches to infinity; at the S. lie Cabaña, Regla, Guanabacóa, Casa Blanca and the hills which guard them, while over and beyond all swoons the adorable Cuban campaña. The great ships which come and go through the narrow throat of the harbor look like "painted boats on a painted ocean," and the myriad small craft like nutshells afloat on a lake. The tall hills visible at the S.W. are the *Tetas de Managua;* landmarks for mariners making this end of the island.

Signals. There is a Lloyds Signal Station at Morro, and a semaphore (*semáforo*) on its highest point. During the hurricane season the following storm signals are displayed from Morro:

Day Signals	Night Signals	Indications
A triangular red flag.	A red light.	Signs of bad weather.
A square flag with yellow and blue horizontal stripes.	A red light over a white light.	Decided indications of bad weather.
A black ball.	(No night signal.)	The port is closed.
A black ball over a triangular red flag.	A white light over a red light.	Indications of clearing weather.
A black ball over a square flag with yellow and blue horizontal stripes.	A white light.	Clearing weather.

Two red lights on Morro Castle mean a vessel is coming out; one green light shows that a vessel is outside; a red and a green light show she wants a pilot. A vessel leaving at night is signaled by a white over a red light. One red light indicates that a vessel is entering.

The Reveille, or *el Toque de Diana* which flutes and echoes so musically over Havana in the early morning is sounded (usually between 5.30 and 6) from the Morro esplanade; and in the evening (9, 9.30) taps, or *el toque de apagar las luces.* The 1st is the call to the barrack; 2d put out the lights; 3d, silencio! The night life of Havana begins with this signal.

The **Fortaleza** or **Castillo de San Carlos de la Cabaña,** a vast, irregular, polygonal, bastioned fortification sprawling along the crest of a limestone ridge, or colina about 150 ft. above the E. shore of Havana harbor, is nearly 1200 ft. long and as many wide and is a companion fortress to Morro at the N.

Motor boats ply between Caballería and several of the other wharves and the Cabaña Landing, and make the trip (10–15c) in about 5 min. Many travelers inspect the fortress in connection with Morro Castle and return thence to Havana. From the Cabaña Landing one turns l., ascends a series of broken steps, passes through a turnstile, and follows the path (about 300 steps) upward to the side entrance to the castillo. The views at the l. as one ascends are attractive. There are seats at intervals. At the end of the path one comes to the Puerta Azul (blue door) and a short ramp barred at the end by an iron portcullis. Beyond this is the wide court with trees, walks, and parterres of flowers. Following the path (l.) at the base of the rampart, and proceeding along a street called Veinte de Mayo (20th of May) one passes beneath a short arcade or tunnel to an imposing gateway (*la puerta principal*) which forms the main entrance. The Military Prison faces the narrow street at the r., and an armed sentry prevents sightseers from approaching it. Before one reaches this path a soldier-guide (advisable) usually presents himself and leads the way through the labyrinthine enclosure. A small fee (2 pesetas for a party is ample) is customary. If the visitor so elects he will conduct him to the S. entrance to the Morro Castle enclosure. Otherwise he will lead him back to the Puerta Principal.

The Cabaña Fortress owes its inception to the engineer Juan Bautista Antoneli, who, while building El Morro and La Punta castillos, became convinced that whosoever held the Cabaña ridge could easily capture Havana City. At that time a number of squalid bohíos or rustic cabins (cabañas, whence the name) occupied the crest of the ridge, which in 1748, the owner, Don Miguel de Castro Palomino, sold to Don Agustín de Sotolongo, treasurer of the Santa Crusada, for 500 pesos. When the British under Lord Albemarle planted the banner of St. George on the Cabaña Heights in 1762, and verified Antoneli's prophecy by taking the city, the Spanish King, Carlos III authorized the Conde de Ricla, then Gov. of the island, to collaborate with Don Alejandro O'Reilly and Don Agustín Crame, immediately to erect a fortress there that would make a repetition of the English disgrace impossible. To this end he placed to their credit 200,000 pesos monthly, with instructions to draw all the labor needed from the Mex. presidios. Plans for the structure were drawn in 1763 by Gen. de Francia, M. de la Valliere, and Ricardo de Tigale, and with the aid of these Don Silvestre de Abarca completed the fortress in 1774. When the bill for 14 million pesos was presented to

the astonished king he called for a telescope, exclaiming that a building which had cost so colossal a sum ought to be visible from Madrid!

While Cabaña to-day is tottering to its fall, and as a fortified defense relatively is valueless, originally it was the strongest fortress in Cuba and was regarded as its impregnable bulwark. With its bastions, its indented and recurved flanks, orillions, tenailles and outworks; its bombproof casemates (*caponeras*), barracks and vaulted bodegas constructed with special regard to parabolic fire; and its carefully spaced, fortified ravelins, and barbettes defended by Paizant cannon, it represented the last word in castellar efficiency. After it was completed a hornwork (*hornabeque*) artillery redoubt was thrown out beyond the glacis 1200 yards from the fortress proper, on the ground now occupied by the San Diego Fort (at Triscornia, the Immigrant Station), 190 ft. above sea level at the E.; and this, with its two lateral wings, was supposed to add great strength and strategic importance to the general structure. The whole was surrounded by curtains and salients, and two deep moats crossed by wide, enclosed ramps.

In 1859 the fortress was equipped with 120 cannons and howitzers of various calibers. Some of these which faced the bay and entrances are still in position on the W. rampart, and bear proud, daintily incised, fanciful names, the Spanish arms, date of manufacture, etc. One displays the word Fuerte (strong); another, Ferdinand IV, Galogreco, Sevilla 16 de Mayo 1793. Others lions, fleur-de-lys, shields, castles, coats-of-arms and similar insignia. One carries the Latin inscription *Violati Regis Fulmina, Ferdinand VI, Hispaniarum et Indiarum Rex.* One may be allowed to conjecture that from their gray-green muzzles many a defiant charge had roared out at piratical craft, minatory privateersmen, or militant French, English or Dutch ships-of-the-line maneuvering for a dash into the bay below. Thirteen hundred men stood back of them in those old, bold days, and the garrison had accommodations for 5000 soldiers of all ranks. Many of the rusted cannon-balls which now strew the enclosure, or stand in whitewashed piles, were perchance hurled in by arrogant corsairs bent upon capturing the keep. Armed guards still patrol the embattled parapets, like the arquebusiers of vanished centuries, and mutilated military equipment formerly in use now lies beside the ramparts. The quarters that once sheltered dashing Spanish officers are to-day the homes of happy children who laugh and scamper along the laurel-shaded paths and across the courts where peace now broods.

Above the Puerta Principal is a big ovaliform *escudo* showing the arms of Spain, and below it, in a semi-circle, an inscription to the effect that "During the reign of His Catholic Majesty Charles III, and when the Count of Ricla, a grandee of

Spain and a Lt. Gen. in the Royal Spanish Army was Capt. Gen. and Governor of Cuba, the Castle of San Carlos was begun in 1763. Work on it progressed while Don Antonio Bucareli y Ursua, Lt. Gen. of the Royal Sp. Army was Gov. of the Island, and it was completed in 1774, under the direction of Field Marshal Engineer of the Royal Sp. Army, Don Silvestre Abarca, when the Marquis de la Torre, Field Marshal of the Royal Sp. Army was governor." — Beyond the main entrance one crosses a deep moat in the bottom of which are gay flowers, vegetables and clumps of bananas. The windows in the massive walls at the r. admit light to the prison cells. Crossing an arm of the foss the visitor follows the guide along the edge of a deep, forbidding, lateral section with smooth walls and flowers in the cannon emplacements. Descending a steepish stair in the face of the wall we come to the bottom of the moat and the tragically famous

Foso de los Laureles (Laurel Ditch), consecrated ground to Cubans and intimately associated with the revolutionary wars. A rain-spotted plaque let into the r. wall serves as a cenotaph for the illustrious Cuban poet-martyr Juan Clemente Zenea (see Index) who, according to the inscription (placed by his daughter to his memory) "fell here, shattered by Spanish bullets, Aug. 25, 1871." On another wall, high up behind an iron railing, is a striking bronze alto-relievo (the work of Mercie) commemorating patriots who died here in the Cuban cause. A pitying Angel of Mercy is portrayed hovering above a group of dauntless young revolucionarios who are about to pay the penalty. (This inspiriting memorial, which is about 8 ft. wide by 10 ft. long, has been copied in oil by a local artist and is displayed in the National Museum.) The "deadline" of bullet holes in the wall is traceable for several feet on either side of the spot where condemned men were made to stand. The place is shaded by big laurels (whence the name) and is marked by cannon-balls and other memorials.

Instead of climbing the stair one may leave the *foso* through an iron gate at one end. The guide points out the cell where Zenea was held incomunicado, and where, while awaiting death, he wrote some of his finest verses (known to and repeated from memory by many Cuban children). One of these pathetic verses is incised on the monument which stands at the N. end of the Prado. From the Laurel Ditch the guide conducts one (if he so wishes) along the connecting Morro road, built by the Americans under Gov. Magoon. The Castillo is about 1/2 M. at the N. The old Campamento at the r. was an interning station for Germans during the Great War. The ridge narrows as we approach the castle. Fine views of Havana at the l. and of the sea at the r. Entering the Morro precinct from this angle we follow a well-paved ramp, cross a small drawbridge, traverse a long concrete tunnel pierced by loop-

holes, and emerge at the main entrance, where the road comes up from the Morro landing. The military bugler broadcasts the diana each morning from this point.

Regla, a suburban town (pop. 15,000) on the E. shore of the bay (frequent ferryboats and launches from the Luz Ferry) is interesting chiefly for its historical associations. It stands on the site of an ancient sugar *ingenio* known as *Guayacanamar* and was long known as a shipping-point for molasses, for its slave barracoons, and for the bullfights (suppressed in 1900) which were held here on Sundays and were attended by thousands. It came into prominence in 1687 when Friar Don Antonio de Lima founded there a Hermitage which he dedicated to Santa María de Regla, the famous cathedral of that name in León, Spain. In 1712 the Havana Cabildo appointed the santa (who is the special tutelar of sailors) as *patrona* of Havana Bay. The first book of records of the old establishment exists, and in its faded pages one may read that in 1717 the little church was erected; in 1734 the *Hermandad de la Concordia de Nuestra Señora de Regla* was founded, and that in 1805 new life and vigor was given to the church and society by the visit and blessing of the illustrious Bishop Espada y Landa. The Santuario with its single tower stands just E. of the boat landing, and has for the central figure of its high altar a polychromatic statue of Santa María.

The Palacio Municipal faces the Plaza Facciolo and contains nothing of interest. The monument to Don Carlos Facciolo commemorates a public spirited citizen. On the summit of the near-by Fortín (now Lenine) Hill is an obelisk to the memory of José Martí. — From Regla one may proceed by trolley car to the near-by Guanabacóa, or return to Havana and board one of the *guaguas* which ply between the two places.

Casa Blanca, on the E. side of the bay (frequent ferryboats and launches from the Luz Wharf), is the Havana terminal of the **Hershey Cuban Railway** to the Hershey Sugar Mill and Town, and Matanzas. It dates from 1791 and was so called from a big white house erected there as a government warehouse. At certain times during the year the Virgin of Carmen, the patrona of the town, is taken from her place on the high altar of the local church (*Santa Iglesia de Nuestra Señora del Carmen*), and at the head of an elaborate religious procession is paraded through the streets. Many Havana people attend the ceremony. In Colonial times Casa Blanca was an outfitting point for fishermen and for the slave ships which plied between Havana and the African coast. The quaint town spreads picturesquely over the hillslope, and recalls certain Sicilian ports. The streets are on different levels and many of the houses are one story in front and two or three stories at the back. From the *Julio de Cárdenas*, and *Nestor Aranguren* parks one commands fine views over the bay. Steps lead up the hill to the Observatory.

Guanabacóa, an ancient and interesting suburban town (pop. 16,000) 3 miles S.E. of the city is reached over the Hershey Cuban Railway, by trolley cars and *guaguas*, and is celebrated for its mineral springs. The early Indians knew the merits of these waters, and the name Guanabacóa (or Guasabacóa) means (in the Siboney tongue) "Place where springs abound." In 1508 when Sebastián de Ocampo sailed into Havana harbor to careen and repair his worm-eaten ships he found in the Guanabacóa hills the brea or bitumen (*chapapote*) necessary to his purpose, so he named the place Puerto de Carenas (Careening bay). Guanabacóa came into history in 1551 when Dr. Gonzalo Pérez de Ángulo, Gov. pro. tem. of Cuba, established on the wind-swept hills of Guanabacóa a health resort and summer colony outside the stifling port. In 1554 Gov. Gen. Don Diego de Mazariego designated it as a reservation and refuge for the lees of the fast-vanishing descendants of the aboriginal Indian population, and the wretched, homeless wanderers were assembled here under his watchful care. For centuries thereafter it was known as the Indian town. In 1743 it was accorded the title of Villa, and when the peculiar virtues of its mineral waters became known it rapidly developed into the most popular resort in W. Cuba. A local table water is bottled here. The springs are in the flank of a hill known as loma del Indio, and de la Cruz, from an iron cross on the summit. The original Indian name for the spot was *Anacaona*. The views from the summit are attractive.

The Church of San Francisco, a sturdy ecclesiological relic founded in 1716 by friars of the 3d order of San Franciscans, was completed in 1723 and is now the property of the Escolapios, or Regular Clerics of the Order of Las Escuelas Pías (see Index). The squat, fortress-like structure faces the *Parque de San Antonio* and is flanked at the r. by a Colegio conducted by friars of the order. A plain Catalonian belfry is the only exterior ornament. If the main entrance is closed the visitor will profit by it, for he will then ring the bell at the college entrance and be conducted through the charming old monastic patio, with its gay flowers, rustling palms, playing fountain and superb encircling cloister. It is a delightful spot, cool, tranquil, and tropical; particularly appealing on a summer's day. At the r. is the colegio and museum; at the l. the side entrance to the church. The great, boss-studded, mahogany doors are fine specimens of their kind. The view back from the twilit interior of the church to the sunny patio is beguiling.

The great arched nave with its massive square, hewed beams of precious wood exemplifies one of the earliest types of ecclesiastical architecture in Cuba. A similar example is in the great Oratorio of the Santa Clara Convento. The ornate figure worshiped at the high altar is San Antonio. The reliquary below portrays a winsome picture of El Cristo guarded by two

celestial blue angelitos with golden wings. The 1st altar at the r. of the main entrance is dedicated to the Crucified Christ. The 2d to San José Esposo. The 3d to El Sagrado Corazón; 4th to San José de Calasanz (1556–1648), founder of the Order of Escuelas Pías, and head of the Escolapios. On the 1st pillar at the l. of the main entrance are two altars back to back, the one facing the nave dedicated to Santa Rita de Casia (a 14th cent. santa beatified by Pope Urban VIII); the other to La Sagrada Familia. The opposite altar is dedicated to San Rafael. The female figure with the boat and 2 fishermen refer to the celebrated Vírgen de la Caridad de Cobre (see Index). The exceptionally attractive altar against the aisle wall commemorates the Virgin of Carmen. The winsome and greatly venerated figure in a glass case below is Santa Amalia. The 3d altar is dedicated to El Beato Pompilio, one of the founders of the Escolapio order and always worshiped in their churches. The 4th is that of Jesús Nazareno; the 5th, at the end of the aisle, and the finest in the church, commemorates the Child Jesus. The Coro is above the main entrance. — Flanking the attractive Plaza de Armas, or Parque Central, is the quaint old, heavily buttressed, *Parroquía de Nuestra Señora de la Asunción de Guanabacóa* (patroness of the city), founded in 1607. The old Palacio Municipal, which overlooks the Plaza contains nothing to interest the traveler. — In the Parque Adolfo de Castillo is a bust (unveiled in 1925) of that patriot.

Cojimar, a seaside resort just beyond Guanabacóa (hourly trains over the Hershey Cuban Rly. from Casa Blanca) contains the usual accessories of a bathing resort and is popular with Sunday crowds. There is a pretty park with a bandstand where one can hear good music.

Central Park & Environs. Albear Monument & Vento Springs. Plazoleta Monserrate. The Garrote.

Central Park (*el parque central*), a rectangular plaza covering two narrow city blocks at the S. end of the Prado and N. of Colón and Isabel Parks, is a pleasant flower-crowned resort for both natives and tourists, and is one of the most interesting and animated of the city plazas. It is one of the best points for the stranger to fix in his mind and from which to get his bearings and do his sight-seeing. In a way it is to Havana what the famous Puerta del Sol is to Madrid and the Plaza Mayor to Mexico City. It was the first large plaza established outside the old encircling wall, and as such it became the focus around which the new and more ambitious Havana shaped itself. In point of liveliness, color and movement it is far more attractive than the older Plaza de Armas at the E. near the bay, and it perhaps presents a more varied and constantly changing aspect than any other single spot in the city.

From dawn until midnight autos, tranvías, *guaguas* and

pedestrians stream through or past it; most of the tram-cars making of it their regular terminus, and the autos and taxis their stand and parking-place. For many local interests it is an al fresco clearing-house; a dawdling-place, nursery, paseo, market; a hunting-ground for newsmongers; a broadcasting-station for scandal disseminators; a gathering-place for brokers, touts, guides, taxi-drivers and *celestinas*, and always the chosen forum for the impassioned, and not unfrequently frowsy, politicastros and malcontents who taint the sweet tropical air with their demagogic ideas. The broad concrete walks are the stamping-grounds for vendors of sweets, drinks, and other native goodies; for fruits, roses, periodicals, lottery tickets and a varied assortment of local gewgaws and dingle-dangles. Tourists like to sit on the park benches or idle beneath the waving palms, for on any bright day in winter when the North lies chilled and numbed beneath its blanket of cold, birds and flowers riot here in a frenzy of song and fragrance. They love also to soak up the balmy sunshine and watch the kaleidoscopic picture of island life as it unfolds itself before them; a picture in which types from Southern Spain, Jamaica, Haiti and other West Indian islands wearing costumes striking in appearance and of theatrical value are conspicuous features.

Whimsical reminders of palmy days in our own South and West are the prestidigitating street-hawkers who drive up to the curb in sagging fotingos, produce valises filled with pinchbeck jewelry and oroide allurements, and proceed to hornswoggle the crowd that quickly foregathers. A capacious hat is produced, and with much verbal legerdemain and a generous disregard for personal interest, a small fortune in jewels is ostensibly dropped into it and offered to the gaping crowd for 75 cents! As a mortifying stimulant to apathetic buyers and dawdlers, a crisp $5 American banknote is plucked out of the hat content before the real trimming begins. Safety-razors, patent-medicines, collar-buttons and a host of things usually are sold to the crowd. The traveler through the Cuban hinterland often sees these oily optimists working the country towns —which they do with the singleness of purpose of an ambulating circus.

The Park is a sort of Columbus Circle, a focal point from which more than a dozen busy streets diverge like cables from a central dynamo. The lively and attractive Prado runs its short length seaward from the N. and is separated from it by the transversal Calle de Zenea (or Neptuno). This narrow and congested thoroughfare, with the Calle de San Rafael (or Gen. Carillo) — which runs due W. between the Hotel Inglaterra and the National Theatre — link the plaza and the E. quarter of the port with the broad and bustling Ave. Italia (or Galiano) and the West Side. The important Calle Zulueta (Ave. Ignacio Agramonte) flanks the parque at the E. and serves as a

sort of conduit for the stream of taxis and tram-cars that pulse like shuttles through it. It is one of the most important of the city streets, and with the paralleling (E.) Ave. Bélgica (or Monserrate) it acts as a central feeder for the Railway Station district on the S., the Malecón at the N., and all those converging calles that run through the financial district eastward to the harbor.

It is in this region that the tide of life is highest and strongest during the day. Here the pulse beats hardest and loudest, and here the Cuban industrial life ebbs and flows in ceaseless picturesqueness and regularity. The dreaded *patíbulo* (gallows) once stood in the plazoleta Monserrate, which links Zulueta with the Ave. Bélgica opposite the Albear monument, and here, too, were two of the great gates in the old wall which shut in the early port from the pirate-infested country roundabout. Theater-goers who now hurry from the playhouses to the brilliant dining-room of the fine old Hotel Inglaterra (in the colonnaded portales at the W.) for midnight suppers, anciently scuttled through the gateway to the security of the inner city. And the gates were then promptly closed, for the in-pouring theater crowd was the signal to shut up shop and go to bed.

When twilight comes to Cuba and the unquiet electric signs on the houses overlooking Central Park wink out at the advancing dusk, the vicinity takes on a different aspect. The varied interests that have utilized the parque during the day transfer themselves to the contiguous Prado, where throngs of handsome women and admiring men move up and down the illuminated promenade and scores of glistening autos encircle it. This is the hour decreed by fashion to see and be seen, and as the autos creep around the terminus at the Malecón then move slowly back to the parque, dwellers along the Prado come forward to their balconies, chairs are placed under the portales of homes and clubs, and chatting groups impart a homey air of Parisian and Viennese postprandial sidewalk life. Soon the Military Band in the stand at the Malecón attracts thousands of attentive listeners while the great broadcasting station (C.M.C.) of the Cuban Telephone Co. flashes the harmony through the dusky ether to listening millions from Alaska to the antipodes.

At 7 P.M. the brilliant dining-rooms of the Sevilla-Biltmore, the Inglaterra and the Plaza hotels fill up, and other music and laughter are wafted out on the soft night air. If there be a play at the Teátro Nacional the colonnade in front of it soon becomes a blaze of the wealth, beauty and aristocracy of the capital. Here one can't help noting that homely faces are extraordinarily rare in Havana; that the scintillating gowns of the Cuban ladies are Parisian with a spice of Spain; and that a filmy white mantilla above a proud head surmounted by a tall Spanish comb is about the prettiest head covering imaginable.

— Along about midnight the theaters pour their animated crowds into the streets, and soon thereafter these are as quiet as they erstwhile were noisy. Only the echoing tread of a belated reveler or the whizzing rush of a passing auto breaks the stillness, and until dawn Cuba's capital is as quiet and ostensibly as peaceful as a country village.

The Monument to José Martí (*y Perez*), the Apostle of Cuban Liberty, a strikingly handsome sculptured white Carrara marble memorial occupying a commanding position in Central Park, was erected by the Redeemed Country (*la patria redimida*) in 1903; was the work of the celebrated Cuban artist *José Vilalta de Saavedra*, and is one of the finest cenotaphs in the country. Surmounting a graduated socle is a square marble shaft around three sides of which streams a spirited group of 19 chiseled marble figures representing the men, women, youths and maidens of Cuba who trusted the great leader to bring them victory and peace. A wingéd angel of light is a conspicuous figure in the beautifully fashioned assembly. A wistful hope almost sublime in its pathos and intensity has been caught by the sculptor and expressed in the strenuous figures that surge forward toward the cherished goal. Above the group is the protecting Cuban shield with its coat-of-arms displaying the key, the palm, the rising sun and laurel wreaths. Crowning it is the familiar Phrygian cap, the classical symbol of freedom. The heroic and inspiring figure of Martí surmounting the shaft is shown in the attitude of assuring his compatriots that the Peace of Zanjón was illusory and that the single-starred flag of Cuba must wave above a Cuba Libre of happy and contented people. To many Cubans Martí's posture, with his right hand pointing toward the United States, is interpreted as referring to Cuba's greatest friend, without whose timely aid Cuban Independence might have been long retarded. The date Feb. 24, 1895, commemorates the outbreak of the revolt which eventually swept Spain from Cuban shores. The bronze relief at the base was a gift, in 1918, by the Uruguayan government. On the anniversary of Martí's untimely death the base of the monument is smothered in flowers.

Martí is regarded as the George Washington of Cuba and unquestionably is the most revered figure in Cuban contemporaneous history. He was born in Havana in 1853 and was killed at Dos Rios, Oriente Province, May 15, 1895. An obelisk marks the spot where he fell shot by a Spanish bullet. Cuba owes her freedom perhaps more to Martí than to any other man, for it was his active brain that planned the revolution which eventually resulted in victory. His purity of purpose, his abnegation, his supreme self-sacrifice and dauntless courage carried him over difficulties and disappointments that would have crushed a less intrepid spirit. His ability to surround

himself with brave men willing to sacrifice all for their leader and their country was noteworthy. Martí was a soldier who cared naught for rank or position; success was his goal and toward it he moved with a devotion so high that he took no more heed of whining bullets than if they were rain-drops. This unfortunate indifference to physical hurt or suffering was his one defect. He never flinched or faltered when a duty confronted him, and with his gaze fixed on the shining star of freedom, he exposed himself unnecessarily, to his own detriment and his country's loss. His untimely death was an irreparable calamity. The only gain lay in the fact that to avenge his great soul and carry out his noble purpose his followers fought with a fury of desperation that brooked no thought of defeat. Many monuments in Cuba commemorate this truly great man, on each anniversary of whose death the nation goes into mourning.

The tall office building which overlooks the parque at the N.E., known as the **Manzana de Gómez,** because it covers an entire block (*manzana*) and was erected by Andrés Gómez Mena (commemorative bust in the arcade which runs through it), houses the Cuban headquarters of many American companies. The widely known (and liked) *Plaza Hotel* (a famous American rendezvous) faces the parque at the N.E. and occupies one of the busiest corners in Cuba. In the portales between it and the Prado are bars, restaurants, bookstores and whatnot frequented by Americans.

The Monument to Francisco de Albear y Lara, the celebrated engineer who constructed the Vento Aqueduct and gave Havana its water supply, stands in the plazuela formed by the W. junction of O'Reilly and Obispo sts., faces the plazoleta Monserrate and occupies part of the site of the old Monserrate Hermitage which was erected here in 1695, was demolished in 1836, and reconstructed outside the city wall (now on Ave. Italia; see the Index) in 1844. The monumento is of fine Carrara marble, was made in Florence, Italy, in 1893, is the work of the Cuban sculptor *J. Vilalta de Saavedra,* and because of its general excellence is regarded as one of the finest in Cuba. The inscription on the N. face advises the curious that the name of Albear as a noted inventor will forever be associated with the introduction of the Havana water supply. The tablet on the E. face says that he honored the army and elevated science; that he battled bravely without staining his record; that his works characterize him, and that Vento established his glory. The inscription on the W. front says the City of Havana erects this monument to its illustrious son, the eminent engineer, Don Francisco de Albear y Lara, in accordance with a decision of the City Council in Oct. 1887. One of the tablets says that he was born Jan. 11, 1816, and died Oct. 23, 1887. — A clear-cut, Grecian key-pattern design encircles

the base of the shaft, at the foot of which is the gracefully draped figure of a queenly woman (La Habana) paying homage, in the name of Cuba, to Albear's genius. A stylus is clasped in her lowered r. hand and the Cuban arms are emblazoned on her breast. The looped rings in her ears, the diadem on her brow, and her intricately chiseled mantle proclaim her Indian origin.

The handsome figure of Albear is of heroic size, of military aspect, and is sculptured with notable fidelity to detail. It stands on a four-square pedestal of pure white marble incised with mathematical designs, floral emblems, etc., and portrays the engineer in an attitude of concentrated thought, as if puzzling out the solution of problems that were baffling him. A pencil is poised in his r. hand, and his gaze is centered on an open book of drawings held in the crook of his l. arm. His mustachios and goatee recall Napoleon III. Albear was the author of several important books on military engineering, a member of various foreign societies, and had received unusual honors. His sculptured raiment indicates his rank. One of his books is shown resting beneath his imperial hat. Against the draped stand on which it has been placed leans a tasseled cane, and a military sash with tassels and a sheathed dagger hang at his side. His accomplishments were of pure merit, and his memory is greatly revered. His one political honor was that of Commandant, which he received in 1843 in recognition of his mastery of fortifications and coast defenses. By bravery in battle he acquired (in 1842) the title of lieutenant, then captain. He was long a professor of mathematics, for which he had both a passion and genius. The three small fountains which play at the base of the monument commemorate the period when Havana was a city of fountains from which the populace dipped their water supply.

The work which made Albear famous centers around the **Vento Springs,** in the Vento district, 9M. south of the plaza where his monument stands. In 1547 Gov. Antonio de Chávez took up the subject of bringing potable water into Havana from the adjacent Río Chorrera (which the Indians called *Casiguaguas*). A partly covered conduit known as the *Zanja Real* (royal ditch) was dug, and to meet its cost a tax was placed on every box of soap imported from Vera Cruz, Mex. Long after the work was completed (in 1597) the tax was continued, until it became known as *La Sisa de la zanja* — the trench robbery! It is often revived to illustrate a point. In 1835 the Conde de Villanueva improved on this muddy trench by laying a line of iron pipe between Almendares and the city, and for years this was known as the Fernando VII Aqueduct. In 1859 Albear began the construction of the present amazingly simple system, which belongs to the municipality, originally cost five million dollars, requires no repairs, and works automatically and continuously.

The Vento Springs (*manantiales*) number about 400 and bubble up constantly in the bottom of a huge open concrete bowl or hopper about 250 ft. across the top, less than half that at the bottom, and approximately 60 ft. deep. Within a stone's throw runs the shallow Almendares River, in the bottom of which are other similar springs. A concrete tunnel runs from the main springs beneath this river and contains twin iron pipes in the form of inverted siphons. Beyond the river they lead into an underground aqueduct (the Albear canal) through which flows, by force of gravity, to the (6M.) reservoir on Palatino Hill, 80 million gallons daily of limestone and magnesia impregnated water. At the reservoir it is filtered and purified before being pumped into the city pipes. Forty-five million gals. of this water come from the main springs and 35 millions from those in the river bed. Plans are under way to capture about 35 million gals. more from other near-by springs. Permits to inspect the springs and descend into the tunnel may be obtained, free, at the *Secretaría de Obras Públicas* (Public Works Department); each permit good only for the day it is issued and for the number of persons who wish to use it. It must be handed to the *encargado* (caretaker) at the springs, who dwells in a picturesque cottage within a walled enclosure wherein is a pretty tropical garden with many flowers. A small fee to the man who conducts one through the tunnel is customary and acceptable. Certain of the Havana hotels include the springs in their sight-seeing tours around the environs. Autos are always obtainable, and the United Railways of Havana run frequent trains (consult the time card) to Vento Station.

The Plazoleta de Monserrate connects Albear parque with Central Park and is fraught with grisly memories, for here in colonial times stood the dreaded *horca* or *patíbulo* (gibbet, gallows) on which many an unfortunate *reo* exchanged an agonized certainty for a doubtful immortality. A repellant feature of this public killing instrument was the action of the hangman (*verdugo*) while his ill-starred victim spun and twisted in the air. Leaping astride his shoulders from above, and jerking downward with his weight, he kicked the strangling wretch in the stomach with his heels to facilitate the snapping of his neck. For 8 hours thereafter the body of the dead man swung in the air 6 ft. above the ground as a warning to his ilk and an advertisement of medieval cruelty. During the performance an old *vicario* charged with the duty of soliciting alms for a mass for the repose of the criminal's soul, went among the crowd of onlookers ringing small twin *campanillas*. To him came women with babies slow to get their first teeth, and backward in their speech. In exchange for alms he would fill the upturned bells with water for them to drink, with the promise that teeth would at once begin to form and speech would come. — In the

port records one reads at various places of the difficulties the authorities had in keeping an executioner. No one wanted the job. African slaves were offered their liberty if they would serve, but usually they refused. If they accepted, on the day appointed for an execution they would disappear, or be too ill to attend. — In 1810 the horca was removed to the plaza facing the Punta Fortress, where until 1831, when the garrote was substituted, executions took place.

The Garrote (from *garra*, claw) was a post 3 ft. high with a wood block about a foot long fastened to each side of its upper end. To these was attached a steel bar with two caliper-like prongs and a throttling bar which, when closed, pressed against a seated victim's throat. When the prongs and bar were tightened, a turn or two of a big screw whose point touched the vertebræ at the base of the brain, snapped the spinal cord and produced instantaneous death. Many Cuban patriots were publicly executed by this method, which was suppressed in 1897. Since that time there have been few executions by shooting, as the Cubans are opposed to capital punishment.

El Centro Gallego. The National Theater. Asturian Club. The Capitolio. Parque de la India. Fraternity Park. Cuban Telephone Company.

El Centro Gallego (Galician Club), one of the most striking of the Havana buildings and the most sumptuous and imposing club-house in Cuba, covers the entire city block S. of the Inglaterra Hotel, overlooks the S. W. cor. of Central Park, was built by an Amer. contracting firm in 1915, and with the adjoining Teátro Nacional (an integral part of, and belonging to it) cost two million dollars. It is a massive and stately edifice in the Spanish Renaissance style, strongly suggesting the extravagant rococo of the Louis Quatorze and Quinze epochs, but felicitously reclaimed by its wealth of colonial enrichments. It is the outstanding example in Cuba of this exaggerated style which was brought to a condition of artistic degeneracy during the Louis Quinze period but which here, through the medium of Spanish and American taste, has developed ornamental qualities distinctly pleasing. In its organic whole it exhibits more artistry than is usually found in rococo or baroque structures. Instead of the usual assemblage of fantastic and meaningless scrolls without individuality or motives, the façade is a maze of shimmering white sculptured marble figures representing the arts, sciences, faith, hope, love, charity, etc. Ornamental towers, balconies, massive pilasters, colonnades, armorial bearings and whatnot are conspicuous features.

Outstanding among these is the Galician shield, or coat-of-arms, with the Latin inscription: *Firmiter Profi Temur Hic Hoc Misterium Fidel* — we firmly believe in the mystery of the Faith (Sp., *firmemente creemos en este misterio de la Fé*). Typifying this belief is the *sacrarium* in the form of a taber-

nacle enshrining a chalice containing the Sacred Host. The 7 crosses in the form of a border represent the 7 ancient provinces of the Kingdom of Galicia (1065–73) — which belonged to the Suevi in the 5th and 6th centuries, later became a part of the Gothic kingdom; in time fell to the Moors; eventually became a dependency of León, and thenceforth followed its fortunes. It is believed the original Galicians were Celts. The tablet on the S. wall was placed there by scholars of the Concepción Arenal School in token of their gratitude for benefits received from the club organization.

The Main Entrance (entrada mayor) adjoins that of the Teátro Nacional and admits one to a spacious, semi-circular lobby from which ascend twin flights of broad marble stairs. A superb dome arches above and is supported by massive variegated marble pillars adorned with Corinthian capitals. At intervals around the stair are groups of sculptured marble statuary symbolizing progress, the fine arts, etc. On the upper landing is a striking life-size oil painting of King Alfonso XIII. The general assembly rooms, billiard-hall and whatnot are on this floor. The splendid Library with its 5000 or more volumes (chiefly Spanish) contains a number of books devoted to the age-old question of whether Columbus was a Gallego or an Italian. Many Sp. Amer. newspapers and periodicals are on file here. The librarian, *Señor Ramón Marcot* (an author of note), is friendly and helpful to visitors desirous of seeing the club interior. At points throughout the wide and lofty rooms are oil paintings of Columbus, Spanish kings, presidents of the club and other notables.

The most satisfying feature of the austerely noble interior is the magnificent **Gran Salón de Fiestas,** or Ball-Room, an unusually sumptuous triangular enclosure where 5000 persons can dance at one time and where, on special occasions, the wealth, beauty and fashion of Cuba and of Spain in Cuba assemble. It is a gorgeous and palatial room done in rich marble and subdued colors. The angle overlooking the Paseo de Martí is 210 ft. long by 70 ft. wide, and that looking out on the Calle San José 250 ft. long by 43 ft. wide. From the point where these angles unite one looks through a maze of handsome tinted marble columns with richly carved Corinthian capitals to other columns and groups of statuary in the spacious rotunda. They remind one of the Alhambra and the Moorish mosque at Granada. The floors and walls are marble, the latter sculptured in intricate designs. At intervals on the walls hang paintings of Spanish notables, by Spanish artists. Conspicuous among these is one of *Doña Rosalia Castro de Murguía* (1837–1885), known throughout Spain as the sweet singer of Galicia. Nearby is one of the illustrious Spanish poet and thinker *Señora Concepción Arenal* (1820–1893), a high-minded woman who devoted her life and talents to the passing of laws aimed at the

betterment of conditions in Spanish prisons. She is the author of several laws relating to *presidarios*, and one of the local colleges founded by the Gallego Club is to her memory. The painting of *Doña Juana de Vega, Condesa de Minas*, commemorates a noted 19th century poet. The marble bust in the corner of the room where the executive assembly meets is of the late Prest. of Cuba, Don Tomás Estrada Palma.

The Club was founded in 1879, and beside being a meeting-place in Cuba for Gallegos, it is international in character. Its 50,000 resident and non-resident members include the King of Spain and many Spanish notables, Americans, Cubans, British, French and others. The annual dues are about $25. It has many branches in Cuba. It is more than a club; it is a philanthropic organization of the highest character. It operates the Banco Gallego and a Caja de Ahorros (savings bank); the thoroughly equipped and strictly modern (cost $3,000,000) hospital and sanitarium (casa de salud) known as *La Benéfica*, in Víbora park; a fine modern school where the arts, crafts, sciences, medicine, languages and whatnot are taught; stores, and other foundations. An old-age pension is granted to its members. Its influence for the health, happiness, and prosperity of its *socios* and their families in Cuba is incalculable. The Administration offices are at the S.W. end of the building.

The National Theater (*teátro nacional*), or Havana Opera House, an imposing composite structure owned by the Centro Gallego and an integral part of the club building, overlooks the S.W. end of Central Park, is contiguous to the Hotel Inglaterra, occupies the site of the old Tacón Theater (one of the first built in Havana) and stands at the head of Cuban playhouses. With the adjacent club-house it was opened to the public in 1915. Grand-opera is the predilection of its devotees, but comedies, dramas, melodramas and other plays and social functions (dances, etc.) are often seen within its walls. See Index, *Theaters*.

The Main Entrance leads in from the colonnade facing El Parque Central and admits one to a chastely cold but sumptuous and beautiful lobby supported by white and cream colored marble columns with plateresque capitals. A broad and palatial marble stair leads to the mezzanine and other floors. The roomy, horse-shoe-shaped interior is fitted in pure Spanish style. The painted groups of nude figures on the ceiling typify art, music, the drama, and whatnot. The seating capacity is about 2000.

The Asturian Club (Centro Asturiano), a companion structure to the Centro Gallego, erected in 1926 at a cost of nearly two million dollars, stands on the site of the old Campoamor Theater and overlooks the Parque Central at the E. The activities of the club, which is a meeting place for Spaniards from the Asturias, are similar to those of the Centro Gallego.

The Capitolio Nacional, or Congressional Palace, a colossal governmental structure facing the S. end of the Prado where it terminates at Fraternity Park (see the City Plan C, 4–5), occupies the site of the old Villanueva Railway Station, dominates the entire city with its soaring dome, and ranks among the most beautiful structures of its kind in the world. Cubans regard it with admiration mixed with awe, and speak of it as the Eighth Wonder of the World. It is said to be the largest public building of its type. Unquestionably it is the finest and most imposing architectonic structure in Spanish America. It bears a strong resemblance to the massive Capitol at Washington, and is a striking example of a felicitous blend of Ionic, Corinthian, Spanish Renaissance and other classical orders.

The Capitolio is the work of the architect *Rejean Rayneiro* (of Cuba), the Italian sculptor *Angelo Zanelli* (who did most of the bronze work and statuary), the Belgian sculptor *Ricardo Struyf* (to whom is accredited 75 per cent of the models required for the friezes, bas-reliefs and whatnot), and of the 2000 or more Cuban artisans who devoted years of thought and effort to its construction. The work was done under the general supervision of Cuba's brilliant and efficient Secretary of Public Works, *Dr. Carlos Miguel de Céspedes.* The contractors were Messrs. Purdy and Henderson, an American firm. The furnishers and decorators were Waring & Gillow, of London, England. Its cost was upward of $15,000,000.

The Capitolio was begun during the presidency (1909–1913) of General *José Miguel Gómez,* but serious efforts to complete it were not made until 1925, when President *Gerardo Machado* came into power. Technically it was completed and opened to the public on May 20, 1929, to celebrate the second inauguration of *President Machado.* It is a vast structure of notable beauty and dignity, four stories high (94 meters, approximately 308 ft.), surmounted by an imposing cupola. It consists of a main edifice 208 meters (682 ft.) long, and lateral wings; that at the left housing the House of Representatives (*cámara de representantes*), and that at the right the Senate (*el senado*). The outer shell is of fine white *capellanía* stone (from Cuban quarries), the inner part of white, and tinted, Italian marble, and Cuban mahogany (*caoba*).

Like its Washington counterpart, the Cuban Capitolio faces E. The extensive marble terrace is approached by successive flights of wide steps of heavy Vermont granite. The colossal bronze (male) figure at the left of the entrance typifies Work (*trabajo*); the (female) figure at the right symbolizes Civic Virtue (*la virtud cívica*). The immense upstanding figure in the lobby is *La Estatua de la Patria,* the Cuban Goddess of Liberty. The inner halls or corridors are spoken of as *Los corredores de los pasos perdidos* (of the lost footsteps), because of the practically soundless quality of the marble floors. The Grand Stair-

way (*escala*) is magnificent in its proportions, and appealing in its beauty. The Committee Rooms (*salones de las delegaciones parlamentarias*) are ornate and attractive. The Congressional Library (*biblioteca del congreso*) contains many volumes relating to early Cuban affairs. On the 3d floor are six *salones* devoted to the six Cuban *provincias*, or states. Their different shields and other emblems are all shown. The *bajo-relievos*, panels, metopes and whatnot depict the arts, sciences, etc., and Cuban progress.

The graceful cupola (*cúpula*) which surmounts the central structure, rises to a height equal to that of a 20-story modern building, and when illuminated is strikingly beautiful. The light in the shape of a five-pointed star is visible approximately for fifty miles roundabout. Admittance to the capitolio is free at all times.

The Parque de la India is east of Fraternity Park and is noteworthy for the Fountain and Statue of La India, the aboriginal maiden called La Habana and who is supposed to have welcomed the first Spaniards who landed on the shore of Havana bay. It dates from 1837, is of shimmering white Carrara marble, was made in Italy by *Giuseppe Gaggini*, and was a gift to the city by the Count of *Villanueva*, whose estate comprised much of the land roundabout. When the fountain was installed it was the finest in the city. The stiff but striking figure seated upon a shaft of artificial rock presents a somewhat singular anachronism in that the classical face is Greek rather than American. A crown of plumes surmounts her head and a quiver (*carcax*) of arrows (*flechas*) hangs from her shoulder. The cornucopia of Amalthea, with a sculptured boar's head at the point, along with the fruits and other objects, are symbols of Cuba's wealth and progress. The pedestal in the form of a right-angled parallelogram has upon each of its corners an enormous dolphin (*delfin*) with bronze tongue now dry.

Fraternity Park (*el parque de la fraternidad*) is just S. of *el capitolio*, dates from 1928, and occupies the site of the former *Parque de Colón*. Originally it was laid out by Capt. Gen. Tacón as a *Campo de Marte* for exercising and drilling his troops, and it was long known as *El Campo Militar*. Gen. Weyler parked a number of his *reconcentrados* here during the last troublous days of Spanish domination, and U.S. troops used it as a camp site during the American Intervention. It is an attractive spot much to the liking of the tired squad; of withered Chinese who sell unjuicy oranges and strip off the peel in long spirals while you wait; and of ambulating *retratistas* who make dubious tintypes of country yokels in fetching attitudes, and recently arrived immigrants from Iberia.

The most conspicuous feature of the *parque* is the bronze structure which encloses the celebrated Peace Tree of the Pan

American Nations. This tree, a *Seiba pentandra* (see p. 61), grows from soil brought from celebrated spots in the countries mentioned hereinafter. On the bronze door leading to the enclosure are these words: *Nosotros representantes de todos los Pueblos de America, solemnemente prometemos laborar por la confraternidad americana* (We the representatives of all the peoples of the Americas, solemnly promise to work for American confraternity.) The countries represented were the Argentine, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panamá, Paraguay, Perú, Salvador, Santo Domingo, United States of America, Uruguay, and Venezuela. On the reverse of the door is the following: *Con motivo de la celebración de la sexta conferencia se plantó esta ceiba que se alimenta con tierra traida de lugares históricos de todos los países de la America. Para guardarla se construyó esta reja, siendo presidente Gerardo Machado y Morales, y Director de Obras Públicas Dr. Carlos Miguel de Céspedes. La Habana Febrero* 24 *de* 1928 (This Seiba was planted in soil brought from different American countries, and the railing was put here to protect it to commemorate the Sixth Pan American Conference held Feb. 24th, 1928, while Gerardo Machado was President of Cuba, and Dr. Carlos Miguel de Céspedes Director of Public Works).

Above the door are the words *La Paz* (peace). Running round to the right are copies in bronze of the shields of the different nations, and this inscription (from José Martí): *"Es la hora del recuento y de la marcha unida, y hemos de andar en cuadro apretado como la plata en las raíces de los Andes. Los pueblos no se unen sino con los lazos de amistad, de fraternidad y de amor"* (It is the hour of recount and united march, and we must move together in a square as tight as the silver at the roots of the Andes. Peoples are united only by the bonds of friendship, fraternity and love.)

The Cuban Telephone Company is housed in a splendid new, ten-story, marble and granite structure (completed Sept. 17, 1927; cost upward of one million dollars) at the intersection of the Calle Dragones and Rafáel María de Labra (formerly the Calle Águila), near the stately Capitolio, overlooking Fraternity Park (see the Pl. B. 5), and is the outstanding example in Cuba of the classically ornate Spanish Plateresque Style, or *Estilo*, or *Arte Plateresco*.[1]

It is one of the most graceful and architecturally satisfying of the new buildings which are rising in various parts of Havana to

[1] **The Estilo Plateresco** is so called because of the resemblance of its delicate ornamentation to the fine silver (*plata*) work for which the early Spanish silversmiths were noted. It came into prominence soon after the Spanish Renaissance (XIIIth century) or *Renacimiento*, and attained its greatest eminence during the reign of the Catholic Kings in the XVth century. Its best examples are the sumptuous cathedrals of Toledo, Malaga, Segovia, Jaén, and Granada.

impart additional beauty and charm to the Cuban Capital. The work of the Cuban architect, *Don Leonardo Morales*, it is a happy blend of modern utilitarianism and the ancient classical orders, of the past and the present. All the materials used in its construction are of Cuban origin, and the workmanship is a monument to the skill of local craftsmen. The façade is of fine *capellanía* stone, which, when polished, resembles Botticino marble. Wrought metal, polychromatic tiles, and various precious woods from the Cuban forests, mahogany predominating, mark the interior, which is as attractive as that of any of the most modern American buildings. It is an admirable example of *Mudéjar* (Moorish-Christian) or *Mozarabic* ("mixed with the Arabic") motives superimposed on a modern foundation. The former is exemplified in the wealth of rich ornamentation which characterizes the superstructure — the friezes, terra-cotta lions, the arabesques and other enrichments of the balustrades, cornices, etc.

The Main Entrance, or *Puerta Principal*, faces Dragones St. and is conspicuous for its massive cathedral, or XVIth century castle, doors of solid mahogany (*caoba*) studded with bronze nails and adorned with Moorish *aldabones* (knockers). Chief among the many symbols which enrich the arch and sides are those of the Telephone Company. In the tracery between the pilasters at the right and left is a shield of the company, a composition adapted from the panels displaying portraits of the Catholic Kings on the portico of the Salamanca University. The small figures in the frieze overhead typify Thought and Execution. Above the entablature rise pilasters which form three classical windows surmounted by a large shell (the poetic symbol of the pilgrim and the unknown country) in which rests a smaller one: the greater symbolizes the International Telephone & Telegraph Company, the parent organization; the other the offspring, or the Cuban Telephone Co. The robust heraldic cherubs typify, by their youthful spirit, two strong countries, The United States and Cuba.

The Spacious Vestibule (*vestíbulo*) displays the company insignia incrusted in the marble floor. Note the handsome *artesonado* work (of Cuban cedar) in the rich *Mozarabic* style, on the ceiling above the vestibule. The *Salon del Presidente*, one of the most charming and ornate of the interior departments, is decorated in the Spanish Renaissance style. The *Salon de Directores*, also richly ornamented in Renaissance designs, is a noteworthy example of the fine effects obtainable by the use of Cuban mahogany.

The Mirador or *belvedere*, or tower (*torre*), or lantern (*linterna*), an arched, octagonal cupola supported by Salomonic columns surmounting the structure, is 207.36 ft. above the pavement, is lighted by 98 reflectors of 26,800 watts, is reached by elevators and stairs, and affords one a superb view of the

city and its environs. It was patterned after the remarkably elegant turrets which surmount the *Palacio del Conde de Monterrey,* in Salamanca, Spain. Lovers of the intricate and beautiful in architectonic form will find interest in a detailed inspection of its open arcaded windows with their rich, lace-like perforations, its intricate arabesques, and its maze of seemingly endless traceries. Not a few of these, along with certain of the heraldic insignias and the ornate fitments of the balustrades, are copied from those of the celebrated University of Alcalá de Henares (Spain), known to the literary world as the birthplace of *Miguel Cervantes de Saavedra* (born Oct. 9, 1547; died April 23, 1616; see page 268), the immortal author of "Don Quixote de la Mancha." [It is conjectured that Cervantes was educated in this University.]

Others of the designs throughout the building are copied from the equally celebrated *Palacio Arzobispal,* at Gualadajara (Spain), known to traveled art lovers as dating from 1461 and as having been erected by the renowned *Cardinal Mendoza,* a feudal lord of the region and the period. The shell motives symbolize the famous *Casa de las Conchas,* at Salamanca, noted for the stone shells (the heraldic badges of its owner) which stud the walls.

Impressive ceremonies marked the inauguration of the structure, since it marked an epoch in Cuban history and advancement. It also reminded those who know, that the Cuban Telephone Company, beside being one of the most progressive organizations in the republic, is also one of the most tirelessly and generously philanthropic. It is celebrated on the island for the exceptionally high order of its personnel, and for the courtesy and helpfulness of its thousands of employees. Incidentally, and wholly accidentally, it possesses an aggregation of operators (*telefonistas*) quite as beautiful and as attractive (both inherent and frequently remarked-upon attributes of Cuban women) as a certain proverbial Follies group famous in New York. To verify this one has but to see them at work in the Central Exchange at Havana, or to study the many remarkably beautiful faces (of the operatives) frequently photographed and printed in the *Revista Telefónica Cubana,* published each month by the company. See the reference to the Cuban Telephone Co. at page 47 *et seq.*

The broad Ave. Simon Bolívar which leads westward from Fraternity Park is flanked by long lines of arched and cloistered portales behind which is a multiplicity of small shops. In Tacón's time they were the most fashionable in the city. Anciently the avenida was called *La Reina,* for Queen Isabella. It now commemorates the famous Venezuelan patriot (b. 1783; d. 1830).

The tourist with an eye for architectural oddities will get full measure for his interest as he strolls beneath the pillared cloisters of the Queen's Avenue. Many of the houses are constructed in a style (or lack of style) whimsically referred to by Cubans as *gusto particular*, personal taste.

The entire region is bizarre; an odd mingling of the heedless South and the progressive and purposeful North. The science and material advancement expressed by the superb modern buildings of the Cuban Telephone Co., the Havana Electric Railway Co., and the Reina Church (described at p. 232) seem not particularly to impress the *vecindarios*, who live their lives much as they did in the remote Spanish *provincias* whence they came.

Here, contiguous to modern stores, are Spanish *tiendas* where *alpargatas* (Moorish sandals), *birretas* (round flat woolen caps worn by the Basque peasantry), *miriñaques* (hoopskirts), gypsy ear-rings and a host of unsubstantial overseas baubles and dingledangles common in the Toledan, Valencian and Sevillan bazaars can be bought. Here also, in the *cambios de moneda* (money changer's shops) one can buy old coins current in the West Indies when Hawkins, Drake, and Morgan scourged the Spanish Main; and if one is not particularly on the alert one can acquire, in the transaction, spurious *columnaria* coins along with illuminating ideas relating to rascalities in foreign exchange!

Side by side with dewy, fresh-cut roses, exaggerated violets and other floral triumphs, one can purchase medicinal herbs and simples, noxious and otherwise, popularized by *Doctor Sangrado* himself, or somebody's grandmamma — who perhaps employed the love-philters (self-starters for the timid and the non-sanguineous), the emmenagogues, and the similar piquant excitants which click with the pornographic pictures and the love-tales whose covers are sealed so that the feverish purchaser must guess at the Tabasco stuff inside!

The neighborhood holds an irresistible attraction for the recently arrived immigrants from Iberia, and here they squeeze in if there is a possible chance to do so. The tenements which flank the converging streets are replicas of those of Castile, Burgos and León, and the streets themselves are thick with pushcarts, fruit and parrot vendors, shrilling children on roller skates, and greasy gossips. The *balcones* usually are draped with frowsily-gowned, big-bosomed *comadres*, bright of eye and scarifying of tongue, who chatter at sixteen to the dozen with passers-by, keep a vigilant watch on the dubious *lavado* hung on strings pushed out hand over hand to opposite balconies, and who incessantly remind one of Cadiz, Naples, and Cæsar's "garlic" wars.

The frequently bulbous housewives, and the open-faced Spanish grocery-stores with their interminable displays of

canned and bottled goods, sausages, open sacks of beans, and wan cheeses with subways through them, are the outstanding impressions of the neighborhood. Likewise the busy *cantinas* which seem happily ignorant of the impious Volstead act; for around the spindly, iron-legged tables sit Spanish colonial types who loaf, invite their souls, and swizzle *aguardiente, Daiquiri's, Valdepeñas* and *Bacardí* with a gusto that would sound like murder to the dry element in the hapless North!

Chinatown flanks and blends with the region on the north side, and adds its undecipherable signs, its clashing sounds, and its olfactory pungency to the embracing atmosphere. It entirely lacks the picturesqueness of the Spanish section, with its provocative flappers, piquant children and attractive *colorido* (coloring).

Plaza del Vapor. Finlay Memorial. Avenida de la Independencia. Botanic Garden. Príncipe Castle. Atarés Castle.

The **Plaza del Vapor** (*steam*; midway (r.) of the first block on Bolívar Ave.) is a huge, octagonal enclosure covering almost an entire city square and dating from 1817. It derives its name from a fonda long established here and owned by Don Francisco Marty y Torrens. On the wall of this fonda hung a big picture of an airship or balloon (globo aerostático) called *El Neptuno*, brought to Havana in 1819 for the purpose of inaugurating a balloon service between the port and Matanzas. The wide, bare enclosure recalls an old Spanish-Moorish *posada* or *mesón* (caravansary), and is uninteresting. A petty commerce in many lines is carried on in the por ales.

About a mile down the Ave. Bolívar at the l., is the fine *La Reina Church* (see Index). Behind it, facing the Calle Padre Varela and the Secretaría de Sanidad y Beneficencia is the small

Finlay Park with a granite memorial to *Dr. Carlos Juan Finlay*, the noted physician who first suggested that yellow fever might be conveyed by a mosquito. It is in the form of a gray granite block surmounted by a seated figure of the great scientist in the act of receiving a laurel wreath presented to him. The simple but impressive cenotaph was the work of the Cuban sculptor Ramón Mateu and was unveiled in 1925. The accompanying busts of Major Wm. C. Gorgas, Dr. Juan Gutierrez, Dr. Lazear, Dr. Claudio Delgado and others commemorate the members of the medical profession who lent their aid in the development of one of the greatest scientific discoveries of the age.

Carlos Juan Finlay Barres, the man who saved more lives than all the Cuban wars destroyed, was born (Dec. 3, 1833) in a hotel (now demolished) that overlooked the Plaza de las Mercedes, in Camagüey. His father, Edward Finlay, was a Scotch physician, and his mother, Isabel, a French creole of the

Island of Trinidad. In 1855 young Finlay graduated from the Jefferson Medical College at Philadelphia, Pa., and returned to Cuba to take up his work. In 1881 he was appointed by the Spanish Govt. to represent Cuba and Porto Rico at the International Sanitary Conference held in Washington, D.C., Feb. 18th, and it was there that he made his momentous suggestion. Six months later, on Aug. 14, in the Academy of Sciences at Habana, he gave an address entitled The Mosquito Hypothetically Considered as the Agent of Transmission of Yellow Fever. In it he explained the experiments which he had made since 1872, and through which he deducted that the guilty agent (one among 700 species) was Stegomyia fasciata *Theobald.* From that time on his life was a tragedy (perhaps the most remarkable in the history of medicine), for he had hit upon one of the greatest discoveries of modern times but was unable to demonstrate its truth. He was laughed at by his associates, and regarded as a harmless crank by others. It was not until 1901 that he could induce Major Wm. C. Gorgas, Chief Sanitary Officer of the U.S. Army in Havana, to test his theories.

The elimination of yellow fever presents few parallels in the history of human endeavor. It was a triple epic; first the transcendental discovery; the ensuing 20 years of ceaseless, anguished effort to prove it; then the unexampled heroism of the men who risked their lives to test it out. Added to this trilogy was the unthinkably colossal task of banishing the billions of tiny mosquitoes from Havana and keeping them out. The names of the men who did it will live as long as human hands can record them. No one can estimate the number of human lives their sacrifice preserved in tropical America. As early as 1509 the Isthmus of Panama became known as the tomb of Spaniards, and from that time *el vómito negro* was a scourge in the West Indies. Soon after it reached Cuba in 1761 it became known as the Great Patriot, because it was such an inveterate and fatal foe to all newcomers to the island (many of the natives, having had it, were immune). The deaths in Havana alone in 1900 were 1282. After Gorgas began his work they dropped to 300, and then to 5. There was a slight outbreak in 1905 but it was promptly checked. Since then no cases have been reported.

The world knows how Dr. Jesse W. Lazear (who died), Dr. James Carroll, Dr. Walter Reed, and Dr. Aristides Agramonte (a Cuban), allowed themselves to be bitten by germ-laden mosquitoes in order to solve the mystery that had baffled the world for centuries. Dr. Juan Guiteras Gener, Dr. Claudio Delgado (both Cubans), and Joseph L. LePrince, Sanitary Engineer on Gorgas's staff gave valuable service in the cause. Drs. Finlay and Delgado were the founders of the science of bacteriology in Cuba. — The student may consult the *Trabajos Selectos del Dr. Carlos J. Finlay,* published by the

Secretaría de Sanidad y Beneficencia, Havana, 1912. — The History of Yellow Fever, Its Origin and Control, by *Henry Rose Carter*, Asst. Surgeon Gen. U.S. Public Health Service, printed by the Rockefeller Foundation, N.Y. — Wm. Crawford Gorgas, by *Marie D. Gorgas* and *Burton J. Hendrick*, Doubleday Page & Co., N.Y. 1924. And Yellow Fever Meets its Master, an article by the above-mentioned authors printed in the April, 1924, number of the World's Work Magazine. The erudite *Dr. Angel A. Agüero García* well-known surgeon and physician of Camagüey, Cuba, is an authority on the early life of Finlay.

The Avenida de la Independencia, a long, wide, prolongation of the Ave. Simón Bolívar where it intersects the Calle Padre Varela, was laid out in 1835 by Capt. Gen. Miguel Tacón and for many years was the most fashionable of the metropolitan streets. Because Tacón linked it at the E. with his drill-ground in the Campo Marte, and at the W. with the Príncipe Castle, it was commonly called El Camino Militar. The city end was long known as La Calzada de la Reina (Queen's road) and the other as Paseo de Carlos III. A relic of the period is the weather-beaten marble statue of this king, the work of the famous Italian sculptor Antonio Canova. For 40 years after 1794 it graced the Parque de la India, and was regarded as the best of its class in the city. Tacón removed it hither along with the time-stained group of the Five Graces. — The stately Municipal Hospital overlooks the Ave. 5 blocks W. of Varela st. (N. side), and 4 blocks beyond (r.) is the Quinta de Molinos, a botanical garden wherein Tacón had his country residence.

The Botanical Garden (*el jardín botánico*), a beautiful half-wild, park-like arboretum in the west-central quarter of the city near the foot of Príncipe Hill (take the Príncipe tram-car and descend at the entrance to the jardín) serves the National University as an Experiment Station (Campo de Demostración) and is the headquarters of the School of Agriculture (Escuela de Agricultura). It is more commonly called *La Quinta de los Molinos* (Villa of the Mills) because anciently a number of tobacco mills adorned the neighborhood. For many years it was the chosen country seat of the governors of the island. From the Main Entrance (open, free, from 7 to 11 and from 1 to 5, no fees) on the Paseo Carlos III (or Ave. de la Independencia) one proceeds along the broad flagged walk to the turnstile. The iron fence which encircles it formerly enclosed the old Campo de Marte. There are 87 different kinds of fruit trees in the park, along with a host of lovely flowers and tropical plants, fantastic *kioskos*, fish ponds, bird houses, waterfalls and a running stream that is a section of the old Zanja Real, or royal ditch which in colonial times brought water into the city. It is a cool, restful spot, not very carefully kept up, but still delightful.

The Castillo del Príncipe (Prince's Fort), an old bastioned fortification (long a presidio and now a jail) crowning Príncipe Hill at the W. end of the Ave. de la Independencia and 150 ft. above it, was begun in 1774, completed in 1794 and is a segment in the chain of fortresses which anciently protected Havana from the attacks of corsairs. Originally a 50 ft. moat surrounded it and from the bottom of this the scarped walls rose to a height of 40 ft. with counterscarps 20 ft. high. It is said that secret passages connect it with various parts of the city — which is doubtful. The tram-car marked Príncipe runs out through the Ave. de la Independencia and stops at the foot of the hill. The structure contains nothing of real interest to travelers.

The Castillo de Atarés, a triple-tiered, bastioned stone fort surmounting the Loma de Atarés overlooking the S.W. end of Havana harbor, was built by the Conde de Ricla in 1763–67 and derives its name from the town of Atarés in Huesca Prov. Spain, noted as the birthplace of many grandees and hidalgos who figured in the history of Aragón during the Middle Ages. It long served as a prison, and relics of the old prison customs in the shape of rings in the walls to which arms were fastened still exist. Among the historical episodes associated with it was the execution in 1851 of 50 revolucionarios led by Col. W. S. Crittenden of Kentucky. Gen. Narciso López, a Cuban rebel who brought the expedition from the U.S. was garroted in Havana at the same time.

Havana Churches. The Cathedral. La Reina. Merced. Belén and Colegio. Santo Angel. Ursuline Nuns. San Francisco. Santo Cristo. Felipe Neri. Monserrate. Santa Clara Convent.

Havana Churches (*iglesias*). The best time to visit churches is between 9 and 11 A.M. Some close at 11 and do not open in the afternoon. But the sacristán or some equally friendly friar usually is available to conduct visitors about. When so requested a small fee is customary. Some churches hold their services between 8 and 9, at which time considerate travelers will refrain from walking around and disturbing the worshipers. Placards at the entrance announce hours of services and special fiestas. Some of the latter are gorgeous and are well worth attending. While the national religion is Roman Catholic, Cubans generally are friendly to, and tolerant of, all creeds. Many of them attend Protestant Churches; a list of which with hours of services, etc., will be found in the Havana Post newspaper. — In Cuba less time is given to public religious processions and observances than is the case in certain other Spanish American countries. Religious expression usually is confined to the interior of the churches, and the days when intolerant clerics strode through the streets arrayed in pontificalibus are gone.

The artistic and oftentimes beautiful wood-fiber or papier maché statues of Jesus, the Virgin Mary and other santas and santos displayed at church altars come from the little town of *Olot*, Gerona Province, Spain, which makes a specialty of such things. The output of the 3 factories is shipped to all parts of the world. The polychromatic figures representing the Stations of the Via Crucis, purgatorial fires, and the like, are of U.S. provenience. The marble statuary is mostly Italian. The serene faith of certain Cubans in the divine power of the saints expresses itself in many of the churches in the form of gold and other miniature symbols representing parts of the human body supposed to have been cured by their miraculous intercession. Among these amuletic tokens one occasionally notes an old phylacterium of value.

Just as nearly all the cathedrals and churches in Mexico possess an altar dedicated to the Virgin of Guadalupe, the patron santa of the republic, so in Cuba one will note altars commemorating the Vírgen de la Caridad de Cobre, patroness of Cuba (see the Index). The painted treasures usually to be found in Mexican sacristies are absent from Cuban churches, which as a rule are poor financially. None possess the rich and costly reredos and fine murals characteristic of the Mexican fanes, nor yet the beautiful mudéjar domes of polychromatic tiles. The best pictures in Cuba are found not in the churches but in the National Museum. Biblicists will be interested in some of the fine old Latin Bibles with their illuminated texts on imperishable parchment.

The Cathedral (*la catedral*), consecrated as La Santa Iglesia Catedral de la Vírgen María de la Inmaculada Concepción, and known as San Cristóbal de la Habana (also as the Colón Cathedral because at one time Columbus's bones were enshrined therein), faces the Plazoleta de la Catedral in the N.E. quarter of the city and occupies a spot which for centuries was the focus of ecclesiastical power in western Cuba. It was a great Jesuit stronghold until the expulsion of that order in 1767. Plan E.3.

If the puerta principal is closed the traveler is advised to pass beneath the iron archway at the r. (E.), cross the triangular court (leaving the tower on the l.) to the gate marked Cabildo; thence across the tiled cloister past the Archivo to the entrance at the rear of the apse. Here one turns l. and goes through the somber vestuario into the church proper and on through the Chapel of Nuestra Señora de Loreto to the W. aisle. The considerate visitor will refrain from passing through the doorway leading from the Loreto capilla to the *presbiterium*, as this is used only by the clergy. If the sacristán is asked to show one about, a small fee will be acceptable.

The first or primitive church erected in Havana (or Puerto de Carenas) stood on or near the site of the present Palacio del

Ayuntamiento, at the W. side of the Plaza de Armas. It was of wood and adobe with a palm-thatched roof and when completed in 1525 was called La Parroquial Mayor, or chief parochial church. When French corsairs captured the port in 1537 they burned many of the houses, and with them the church: not omitting to take the bells away with them. In 1538 Gov. Hernando de Soto sent from Santiago the chief of public works, Mateo Aceituno, to rebuild the Havana church and with it a fortress (the present La Fuerza) that would protect it against future attacks. The new church, constructed of rubble and completed in 1571, was destroyed by pirates in 1583. A larger and better church dedicated to San Cristóbal, rose from the ruins, but in 1741, when a Spanish warship (the Invincible) that was tied up to the Machina wharf, blew up, a great mass of iron fell on the church roof and so injured it that it had to be pulled down. In 1704 the Jesuits had built a mother church called El Oratorio de San Ignacio, and the parishioners of the ruined parroquía went over to it. In 1789 when Cuba was divided into two dioceses, this Oratorio was converted into the present cathedral — or cathedra, or seat of a bishop. The 1st obispo was Don Felipe A. de Trespalacios y Verdeja, who died in 1799 and whose tomb is in the Loreto Chapel.

The Cathedral is a massive and still imposing composite structure of native limestone to which time and the elements have not been overly kind. Ostensibly it is decrepit, but a close up view will show that it is still sturdy enough to last another century or two. The massive Tuscan pillars of the façade are as solid as when they were put up, and the walls show that they were intended to resist the attacks of time as well as of man. The bright enrichments which once were its exterior charm have disappeared, but an inspection of the broken lines reveals the ambition of the Jesuit architects to make it the finest structure of its kind at the period. To the critical eye it is picturesque rather than beautiful or symmetrical. Its face is pitted as with an ecclesiological pox, and looks as if small boys during centuries had used it as a backstop for missiles. The arched *nichos* or *hornacinas* which once housed statues of revered *santos*, are forlorn and empty, as if the sacrosanct occupants had been toppled out of them by well-aimed brickbats from the hands of skilled marksmen. Bits of stone have crumbled away here and there, and the l. tower, which is smaller than its fellow, has a blind eye that imparts an impression of neglect and penury. As properly balanced towers are important features in church designs, one speculates as to why the twin pointed towers of the cathedral are not mates; but here one is reminded that in certain Latin American countries church towers are left unfinished for centuries to provide a plea for additional funds "to complete the church!"

The ponderous weather-beaten doors that are swung on pivots let into soffits above and sockets below, though of mahogany, possess none of the charm of some of the incomparable Cuban doors. With their multiplicity of stained and rusted bosses they but emphasize the general neglect of what is, in some ways, a noble structure. But the entire plaza seems struck with this blight, for some of the seigniorial palacios which flank it look as old as time and perchance date from the period when the plaza and the street on which the cathedral faces were called *empedrado* (paved with stone) because they were the only streets of the port so honored. A long and illustrious line of peruked and be-powdered *gobernadores* and their less distinguished retainers crossed this plazoleta to worship during the centuries of Spanish rule, and many a Te Deum has been sung here for an arriving or departing captain general or a rich plate ship or galleon starting on its perilous trip to Old Spain.

The cruciform interior is that of a true basilica (notwithstanding it was constructed for a *parroquia*); an oblong rectangle about 100 ft. wide by 150 ft. long, with a broad central nave (*nave*) separated from 2 side aisles (*pasadillos*) by rows of massive columns 10 ft. thick. Against the walls of these aisles are open chapels, 3 on a side. There are other *capillas* and *altares* at the end of the r. and l. transept (*crucero*), and a great arched apse with a handsome high altar. As is usual in churches of this type the aisles are lower and narrower than the nave. Six clearstory windows of indifferent design and workmanship admit light above the arches. There are additional windows in the dome above the *crucero,* but the situation of the structure, pointing north and south instead of the customary east and west, debars much of the light of the rising or setting sun, and makes for a twilight which, desirable as it may be in a land of brilliant sunshine, imparts a gloominess to a structure as cyclopean as this. Withal the proportions are majestic, and the acoustic properties excellent.

Away from the high altar there is little that is lively or cheerful. The rich furniture, fine, colorful paintings and the other artistic objects one usually associates in the mind with a cathedral are absent. Nor do the existing adornments display many of the sculptured graces which characterize those of other Havana churches, notably La Reina, and La Merced. In the vigorous work of renovation that has been carried on during centuries, certain meretricious innovations have been permitted, particularly in the vaulting, diverse type of which are visible: the cloister-like form with Gothic-like ribs; the domed form with pendentives; the barrel-arched form (*medio-cañón,* or half-cannon, in the Spanish phrase), and lunaria are all here. The dominant gray note of the interior is scarcely relieved by the arabesques and marbling on the walls and

arches, and it is accentuated by the black-and-white tessellated marble floor. The pulpits, confessionals, and the wood fitments of some of the altars are of Cuban mahogany.

The side altars are in the form of a shallow *baldaquín* supported by fluted pillars or pilasters with gilded Ionic capitals, bases and pediments. Each has a painting about 4 by 8 ft. depicting scenes in the lives of the saints to whom they are dedicated. The 1st at the r. as we enter from the plaza commemorates San Casiano, a 4th cent. Egyptian martyr to whom many miracles are ascribed. The 2d is dedicated to La Vírgen de las Palmas, who is shown rescuing anguished souls from purgatorial fires. At the 4th altar the painting shows San Pedro penitent in a cave. The picture at the 5th, is of La Inmaculada, and is by some unknown pupil of the Murillo School. The silver set here is reputed to have been used in the primitive church before the cathedral was built. The marble tablet commemorates bishop Juan Lazo de la Vega y Cancino, who died in 1752. The 1st altar at the l., of St. John the Baptist, displays a copy of one of Murillo's masterpieces. The 2d chapel is dedicated to Santa Bárbara, the tutelary patrona of certain perilous crafts — soldiers, makers of explosives, etc. The 3d to the Assumption; 4th, to San Cristóbal, the patron saint of Havana. The painting, by an unknown author, is one of the prized possessions of the church.

[St. Christopher (the Christ-bearer) was a 3d century martyr of prodigious height and strength. As a penance for having been a servant to the devil, he devoted himself to the task of carrying pilgrims across a river where there was no bridge. Christ came to the river one day in the form of a child, and asked to be carried over, but his weight grew heavier and heavier till his bearer was nearly broken down in the midst of the stream. When they reached the shore the child said "Marvel not, for with me thou hast borne the sins of all the world." The saint is usually represented as bearing the infant Christ and leaning upon a great staff. A belief that whoso looked upon his face would not be struck down that day by sudden death, led to his frequent picturing in churches, over city gates, etc.]

The Chapel of the Virgin of Loreto stands at the end of the W. aisle and contains several tablets to dead functionaries of the church. Its most prized possession is a tall wood cross from the Mount of Olives and said to be the same as the original cross on which the Saviour was crucified. At intervals in the wood are sunken madreperla discs representing the 14 stations of the *Via Crucis*. Imbedded in the cross is a miniature one said to be made of the kind of wood of which the original was made. The plaque bears the dates April 20, May 6, and June 22d, and explains that the cross is a precious memento of a pilgrimage made by Cubans to Rome and other places. The

cryptic letters A.M.D.G. (To the greater glory of God) form the Jesuit emblem.

THE HIGH ALTAR, a handsome *templete* or *tabernáculo* of polished porphyry supported by 8 Corinthian pillars and containing for its centerpiece a charming figure of the Immaculate Virgin standing on a marble globe, is the finest object in the church, and was made in Rome by Solá. Behind the structure, in a row are the 25 semi-circular *sillería*, of polished Cuban mahogany, fashioned in a mingling of Plateresque and Mudéjar designs. The intricacy and richness of the labyrinthine carving are noteworthy, and the whole forms a work of art but slightly inferior to some of the *sellia* and *subsellia* of the cathedrals of Spain. Above the seats are gilded medallions of apostles, evangels and the doctors of the church. The central figure, surrounded by angelitos, is that of the pope. The gorgeous mural decorations behind the altar and in the *tras-coro* symbolize the Assumption of the Virgin. At the top, in the spandrel at the r., Christ is shown handing the keys of heaven to St. Peter. The opposite picture is a copy of Da Vinci's *cenacolo*. The paintings in the spandrels of the cimborio, above the *crucero*, are saints Luke, Matthew, Mark, and John. The door at the r. of the *presbiterium* leads to the sacristy. The old pictures and vestments therein are of no great merit. In the l. wall of the chancel, marked by a wreath, is the spot where the bones of Christopher Columbus (died in Spain May 20, 1506) reposed from Jan. 15, 1796 (when they were brought from Santo Domingo) to 1898, when they were taken to Spain for interment in the Seville cathedral.

THE TOWER, or *campanario*, at the E. side should be ascended for the sake of the view and to see the old bells (*campanas*). The entrance to the dark but clean and safe spiral (*caracol*, snail) stair is at the base of the tower — entered from the court. Fifty-two time-worn steps conduct one to the first story, and 3 flights (33 steps) lead on to the landings above. On the way up one may step into the organ loft and inspect the old órgano, lovingly referred to as *la voz celeste* (the celestial voice) because its tones are thought to be as nearly like the human voice as any mechanical sound can be. From the upper story one commands a wide and sweeping view over the lower part of the city and the bay, with its battlemented fortresses beyond. The gilded mercurio in the near foreground stands atop the Mercantile Exchange (*lonja mercantil*) — The largest bell, campana mayor, is 6 ft. across the mouth, weighs 7 tons, was cast in Spain, is the biggest bell in Cuba, was placed in position in 1762, and is known as *St. Peter*. Because of the combination of metals in its composition it attracts lightning, and in 1922 it was struck and badly cracked. It was lowered, mended, and re-hung in 1923. The 2d largest (*la mediana*), called *Nuestra Señora de la Piedad y de los Remedios*, weighs 3

tons and, according to the chronicler, was placed in its position in 1543 (which must refer to the 2d parroquía, since the cathedral was not built till 1704). The 3d bell, *San Cristóbal*, weighs 2 tons and was placed in position early in the 18th century. The bell called *San Miguel* weighs 2 tons. The smallest (*la campanilla*), was cast in Matanzas in 1838. — A list of the church services and fiestas usually is to be found near the entrance.

The Seminario Conciliar de San Carlos y San Ambrosio, a onetime Jesuit colegio but now secular, stands at the foot of the Calle de Tejadillo, in the rear of the cathedral, and is an integral part of it. It dates from 1689 and was built at the initiative of Bishop Diego Evelino de Compostela. The entrance as viewed for a short distance up Tejadillo st. is unusually quaint, and looks like a framed picture. The shield over the center is that of Carlos III. The weather-beaten statue high up under the cross is La Purísima. That at the l. is San Carlos; at the r. San Ambrosio. The huge double doors with their brightly polished bosses and key-holes covered with mitred monks in brass are beautiful. Behind the inner doors is a spacious patio with a fountain and flowers.

The Church of the Sacred Heart of Jesus (Iglesia del Sagrado Corazón de Jesús), also known as **La Reina** (queen; from the former name of the street it faces), is a splendid new Gothic foundation in the central western quarter of the city, overlooking the broad Ave. Simón Bolívar near where it intersects the Calle Padre Varela (Pl. A.5). It is the handsomest and most modern among the metropolitan fanes, and the finest ecclesiastical structure on the island. Beside being a museum of religious symbolism, it is a maze of fine sculpture and tracery, of figurines, of santos and santas, of finials, crockets, pinnacles and that wealth of foliated enrichments, richly colored lancet windows and florid altar pieces inseparably associated with the Pointed Style of Architecture — a style which passed from France to Spain in the 13th century; in time merged there with the Italian Renaissance; culminated in its latest period (15th century) in a style known as the Flamboyant; underwent further modifications and eventually became known (in the opening years of the 16th cent.) as the late Gothic (*gótico*). It is one of the few examples in Spanish America of a style highly popular in Spain and exemplified in the cathedrals of Toledo, León, Burgos, Salamanca and Segovia. While to the casual observer it may seem to differ but slightly from the fine Gothic cathedrals of the U.S., France and Great Britain, a close interior study will reveal many purely Iberian elements, with here and there alluring touches of that felicitous admixture of Christian and Moorish art referred to as Morisco, or Mudéjar, the style developed by the Christianized Moors. It is the best example in Cuba of an ecclesiological order which eventually

may replace the romantic Plateresque, Churrigueresque, and Borromenisco styles that now appeal so strongly to the lover of church architecture in Mexico, Chile, Perú and certain other Latin American countries. To many the foregoing will always seem more appropriate to their sunny tropical environment than the austere Gothic — more in keeping with gray than azure skies.

This elaborate and strikingly beautiful temple (*templo*) is patterned after the celebrated Gothic cathedral (a specimen of the Pointed Style erected about 1303) of León, Spain, and is the work of an architect brother of the Jesuit Order, *Luis Gorzoza*. The corner-stone was placed Aug. 17, 1914, a significant date in Jesuit annals, since it was the first centenary of the restoration of the Jesuit Order. The world war delayed construction, and the temple was not completed and consecrated until May 2d, 1923. Bishop Pedro Gonzalez Estrada officiated at the ceremony, which was marked by great pomp. The first mass was conducted by Dr. Claudio García Herrero, Padre del Colegio de Belén. Piety, wealth and the skilled hands of devoted workers combined in a noteworthy degree to make this edifice a striking monument to Jesuit art in Cuba. Its cost of 1½ million dollars was met by charitable parishioners, prominent among them Señor Don Narciso Gelats, head of the widely known banking house of N. Gelats y Cía. While the statuary, stained glass, the magnificent altars and many of the minor enrichments are of Italian, French, Spanish, and American provenience, the structure itself is essentially Cuban. The superb woods used throughout the construction are from the Cuban forests and were fashioned by Cuban artisans. The creamy, fine-textured stone (*coquina, cantería*) used in the walls came from the Pinar del Río quarries and was shaped by local craftsmen. Much of the difficult and exacting exterior sculpture and tracery was done after the stones were in place — a delicate task requiring skill, great care, and pronounced artistic ability.

There is such a wealth of symbolic detail in the interior of the edifice that the visitor will find it difficult to assimilate it at once. The average traveler, and particularly the Catholic, will want to return to it again and again. Each visit will heighten one's impression of the grace and beauty of the completed structure and its saints and other divinities, and each return will unfold recessive beauties unobserved on the first visit. Particularly should the stranger witness one of the elaborate services when the high altar is illuminated and the great organ peals its harmonies through the vaulted nave. — It is regrettable that the church stands in a tawdry, noisy neighborhood far from the social center, on a dusty street unreservedly given over to barter, and hemmed in by nondescript secular structures which, while materially detracting from its

charm, render a comprehensive view of the exterior impossible. The single *campanario* which rises in graceful lightness high above its lowly surroundings imparts an impression of disdain and of having literally been squeezed up by the pressure of contiguous walls. There is not a foot of unoccupied land around the building; no yard from which one can get the right perspective. The metallic clanguor of passing traffic reverberates through the sacrosanct interior, robbing it of quiet, disturbing the worshipers and depriving them of the spiritual tranquillity which the beautiful environment could so easily engender. The lofty (270 ft.) circular **Tower** (*torre*) rises straight in airy and imposing beauty and is topped by a handsome bronze 12 ft. cross that dominates the neighborhood and is a landmark for miles around. The *torre* or *campanile* is ascended by means of an elevator from the Sala de Recepción at the r. of the vestibule. The view from the top is magnificent and far-reaching. The six sweet-toned bells (*campanas*) were cast in Cuba and are modern.

The Main Entrance, *entrada principal*, with its strikingly beautiful arches, clustered columns and intricate enrichments, is one of the finest of its kind in Spanish America. The tympanum (*tímpano*) of the portal recalls some of the ornate and elaborate trumeaus of medieval architecture. It is a rich ensemble of sculptured life-size figures of saints and angels, animals, birds, flowers and cryptic ecclesiastical motives; the outstanding feature (on a pedestal topping a group of clustered columns) being a heroic figure, in chaste marble, of the Blessed Saviour. Almost every inch of the archivolts, friezes, consols and other structural units are covered with chiseled figures, many of them full of expression and admirably executed. In the great semi-circle carved to represent a gigantic rose-window supported by triple columns at either side, are 32 figurines of church divinities, while below them, serving as capitals to the pillars and consoles, are other chiseled groups of rare beauty. — The windows (*ventanas*) at the r. and l. of the entrance, behind their silvered iron *rejas*, admit light and air to the Reception Room (r.) and the Committee Room (l.).

The Main Doors, *puertas mayores*, are 9 meters high, 5 broad, and are of finely sculptured Cuban mahogany. The panels carry the insignia of the Society of Jesus, thus to apprise the stranger that the church belongs to the Jesuits. The monographic symbol in the center of the mosaic floor of the *vestíbulo* is the Jesuit *emblema*. The capital letters A.M.D.G. *ad majorem Dei gloriam*, mean (in Sp.) *a mayor de gloria*, to the greater glory of God. The monogram in the atrium floor and in many other parts of the church, I.H.S. with a cross in the upper prongs of the H, is a Jesuit symbol signifying Jesus, Man, Saviour (Jesús, Hombre, Salvador).

The small door at the r. of the vestibule admits one to the

Portería or door-keeper's lodge; to the *Sala de Recibo*, or *de Visita;* to the *Residencia;* and to the elevator which carries one to the Choir (*coro*), Tower, Refectory (*refectorio*), Library (*biblioteca*), Reading Room (*sala de lectura*), and to various other rooms. The bronzed figure above the entrance represents the Santo Patrón (holy patron) of the Portería, *San Alfonso Rodriguez*, a celebrated Spanish writer (1526–1616) who became a Jesuit and elected to spend his life as a door-keeper (*portero*). History records that for ten years he lived in the *portería* of the Segovia Cathedral, spending his spare time repeating his rosary (*rozando el rosario*). One day the Virgin appeared to him, dried his penitent tears with her mantel, and wiped the sweat of agony from his brow. Thus in the Roman Catholic anthology he is always represented with a rosary in his hand.

The Residencia, or residence of the officiating padre, contains several handsome *salones*, among them a dainty little private chapel *La Capilla Doméstica*, with images of Jesus of the Sacred Heart, the Virgin Mary, and St. Joseph. At one side of the *sagrario* is a group representing the death of San José. The companion group depicts the Betrothal of St. Joseph and the Virgin.

The Sala de Junta, at the l. of the vestíbulo, gives access to the patio and the *sacristía*. The painting in the circle of the ceiling portrays the 4 evangels, saints *Juan*, *Mateo*, *Lucas*, and *Marco*. The 3 minor pictures are of the *Sagrado Corazón*, *La Inmaculada*, and *San José*. The bronzed group above the entrance shows *San Luis Gonzaga* teaching the Jesuit doctrines.

The Vestíbulo displays a wealth of sculptured marble figures, bold and curious arabesques, and intricate sacramental elements interworked in the walls. In their extreme minuteness and wonderful delicacy of detail they equal the finest 14th cent. European work. No two bits are alike; each is a perfect unit of the sculptor's art, and together they form a singularly pleasing ensemble. Note the figurines which adorn the consoles and form a part of them. Also the roseate caoba ceiling (beneath the coro), with its 176 decorated squares; a fine example of Spanish *lacunaria* or *artesonado* paneling. The twin groups of angelic figures typify the professions exercised by the mechanic, carpenter, sculptor, painter, lawyer, soldier, and whatnot. Among the figures are saints, kings, prelates, angels, devils, birds, etc. From the baskets chiseled in *relievo* at the base of the twin columns rising at the r. and l. of the entrance, ascend twin garlands that extend across the arch; they connote a *rosarium* (a garland of roses to crown the image of the Virgin), hence, by extension, a garden of the church and of the Lord. The tablet at the r. displays the Ten Commandments. The Pope's insignia is at the l. with the mitre (*mitra*), crosier (*báculo*), and St. Peter's key (*llave*).

The carved figure at the immediate right of the entrance, near the *cancel*, is St. Paul (*San Pablo*); at first a vehement persecutor of the Christians, later the great apostle of the Gentiles, the most earnest preacher and greatest expounder of Christianity. He is shown with the sword of righteousness in his hand. The figure at the left is St. Peter (*S. Pedro*), Christ's vicar on earth. Both of these *santos* are called princes of the church (*príncipes de la iglesia*). The composite marble floor is inset with many colors and designs. The letters at the four corners form the Jesuit symbols A.M.D.G. The monograms before the entrances to the portería and the committee rooms are of the Virgin Mary. — A line of these monographic, cruciform, polychromatic tokens reaches from the *cancel*, or stormdoor (of richly carved mahogany, 8 meters wide by 5 high) that defends the entrance, to the *comulgatorio*, or communion altar, in the apse, at the other end of the nave. The first, nearest the entrance, symbolizes the Peace of Jesus Christ (*la paz de Jesús Cristo*); 2d, the monogram of San José; 3d, Mary, the Mother of Christ; 4th, the Jesuit crest, Jesús, Hombre, Salvador; the 5th is symbolic of the Apostasy (*apostasía*).

The incised Latin inscription along the friezes above the side doors, *Unam Sancta, Catholicam, Apostolicam, é Iglesia*, carries the following signification: The Roman Church is one (*Unam*) because all its devotees believe in the same truths and submit to the will of its chief head, the Pope. It is Holy (*Sancta*) because it offers every means of sanctification and was founded by saints. It is Catholic (*Catholicam*), or universal, because it is world wide and has endured since the time of Jesus Christ. It is Apostolic (*Apostolicam*) because it was established by the apostles and is governed by their successors — who believe in and teach their doctrines. The True Church (*Iglesia*) is the Roman, because it has for its head the Holy Father, Bishop of Rome, successor to St. Peter, who died in Rome in the year 67 of Our Lord. (Peter is claimed by the Roman Catholic Church as its first bishop, or pope.)

The Cruciform Interior, marked by great unity of execution, is narrow for its bulk but is none the less satisfying. When interlacing beams of radiant sunshine stream through the stained glass windows and fall athwart the polychromatic floor, they tinge the somewhat cold enclosure with an unaccustomed warmth and glow, and invest the austere and haloed saints with a new and more celestial nimbus. The chastely beautiful walls rise in the usual formation of arcade, triforium and clearstory, but with an elegance and lightness not attained in other Cuban churches. The great central nave is 166 ft. long, 33 wide, and 73 high; the flanking aisles 23 ft. wide by 36 high. The chancel is polygonal and ends in a fine apse and crown. The florid but lovely high altar fills all that end of the church and acts as a counterpoise to the splendid coro in the

clearstory at the N. end. Throughout the vast interior one notes an absence of the tinsel and meretricious striving for effect so apparent in many Latin American churches. Beauty, poise, great refinement, and a marked restraint are the predominating sentiments. One senses these as the eye traces out the artistic glories meshed in the maze of symbolism running through the decorative theme and covering almost every inch of the walls.

The outstanding objects are the 10 massive creamy marble pillars with greenish bases resting on brown-tinted socles. From their richly bronzed capitals spring 8 finely proportioned arches that support the vaulted roof, the bays of the nave, and the two lateral aisles. Above them rise others that form the clearstory and frame the colored windows of the triforium. Corresponding pillars and pilasters of roseate, cream, and variegated greenish marble support the inner walls of the aisles. These are the dominating color notes of the interior. Rich and elaborate ribbed vaulting terminating in sculptured rosettes criss-cross the ceiling and form groined arches and multifoil enrichments. The intricately sculptured bronzed stone capitals of the middle arches represent scenes and passages from the gospel. The 1st at the l. symbolizes Los Cinco Misterios Gozosos (the five joyful mysteries — of the Rosary, see Index), The Annunciation, The Visitation, Nativity, Adoration of the infant Jesus by the Magi, and the Child Jesus in the Temple. Those at the r. represent Los Misterios Gloriosos (the glorious mysteries), The Resurrection, Ascension, Coming of the Holy Ghost, the Assumption, and the Coronation of the Virgin.

Many tons of fine Carrara marble, and 5 different kinds of Mexican (Puebla) onyx were used in the interior decorations. The holy water fonts (*pilas de agua bendita*) are of this beautiful variegated substance. The 78 handsomely sculptured benches (*bancos*) are of heavy Cuban caoba, as are also the 8 intricately carved confessionals (*confesionarios*), each a complete Gothic chapel, with a cross, many Jesuit emblems, and a maze of crockets, finials, spires and other architectonic supplements of the Pointed Style. The 14 polychromatic framed groups against the great pillars represent the stations of the *Via Crucis*. The accompanying bronze crosses, each with a candle-socket beneath, indicate that the church has been sanctified and is a sanctuary for whomsoever might flee to it for protection (see below). The cream-white shields in the center of the arches are of Spanish counts and other notables associated with the history of the Company of Jesus. The ogival individual vaults recall French 13th cent. architectural types.

[From the time of Constantine the Great (247–337 — the famous Roman emperor who caused Christianity to be recognized by the State), certain churches have been set apart in

Catholic countries as an asylum for fugitives from justice. In England, particularly down to the Reformation, any person who had taken refuge in such a sanctuary was secured against punishment — except when charged with treason or sacrilege — if within the space of 40 days he gave signs of repentance, and subjected himself to banishment. By an act of James I (1394–1437) the privilege of sanctuary for crime was abolished. In Spanish countries, however, it obtained until our time. Anciently two of the Havana churches (the Cathedral and the Church of Our Lady of Bethlehem) possessed this privilege (and perhaps believe they still possess it), but the day when ecclesiastics could defy the Cuban law vanished with the inquisition and similar exotic things. In Cuba a man's house is his castle and is safe from the police unequipped with a properly authorized warrant, but a criminal can be taken from any church by due process of the law. Cuban justice plays no favorites, and its long arm can reach to the innermost recess of the *sacrarium* if it so desires.] The Pulpits (*púlpitos*) at the intersection of the nave and transept are Gothic in design and are delicate and beautiful examples of sculptured Cuban mahogany. The strikingly carved figurines that guard the newel-posts are Saints Mark and John (l.) and (r.) Luke and Matthew. Each pulpit is adorned with an angel holding aloft a cross and the book of precepts. The l. pulpit, *El Evangelio*, is the most used. The six incised figures on the panels and elsewhere show San Hierónimo (with the cross in his hand), the beatified Pedro Fabo (clad in a sanbenito and carrying the palm of martyrdom); St. Francis Xavier; San Ignacio de Loyola (with a white banner and the Jesuit emblem A.M.D.G.); San Francisco de Borja (with a hand over his eyes in the accustomed attitude of grief), and San Francisco de Regis (depicted as preaching to negroes). Among the sculptured figures on the r. pulpit are San Stanislao de Kostka, St. Joseph, the Child Jesus, the Virgin, San Luis Gonzaga, and San Juan Berma — all protectors of youth. Carved pillars with elaborate capitals take the place of the usual sounding-board (*tornavoz*). The acoustic properties are excellent.

The Coro (choir) with its elaborate *sillería* is over the vestibule. The superb organ (*órgano*) is of Italian provenience, has 2804 *tubos* and as many *voces*, cost $250,000 and is one of the finest in the Americas. Its melodious tones thunder through the vast interior in a way that thrills the listener. The 8 bronze *corona lucis* which form a part of the 350 lights that illuminate the interior are of German make, cost $2000, and were the gift of the *Señora Cristina Gelats de Méndez*. The much revered rood known as El Cristo de Mateu (from the Cuban sculptor, *Ramón Mateu*, who fashioned it) which sometimes hangs against the r. wall just within the main entrance to the nave, is valued at $10,000.

THE COMMUNION ALTAR (*comulgatorio*) is of variegated Mex. onyx and carries the cabalistic letters A.M.D.G. The 4 kneeling figures (an angel, archangel, a seraph and a cherub) are worshiping the spirit of the Immaculate Conception enshrined in the *sacrarium*. Lighted candles and rich candelabra (*blandones*) are features of this railing (*barandal*). The altar at the r. of the high altar is dedicated to San José; that at the l. to the Virgin. The stained glass windows depict scenes in their lives. The medallion formed by the converging arches above contains 9 angelitos representing the celestial choir. The (uninteresting) Sacristy is reached through a door at the l. of the high altar.

THE HIGH ALTAR, or *Altar Mayor*, a lofty, richly ornate structure that fills the apse and is the most striking object in the church, is the work of the Jesuit priest and architect *Felix Granda Builla*. It was made in Madrid, cost $72,000, was a gift to the church by a generous parishioner Don Narciso Gelats, and required 7 skilled Catalonian artisans 105 days to assemble it. It is a dazzling and complicated maze of rich gold and subdued colors; precious Cuban woods, vari-colored Mex. onyx (*ónice*), white and tinted marble from Spain and Italy; of Christian emblems, richly clad saints, angels, kings, queens, shields, doctors of the church, founders of religious orders and other exalted personages associated with these. On the polygonal columns and polyfoil arches the genealogy of Christ and the Virgin, old and new testament symbolisms, and a host of decorative elements and geometric traceries with specimens of flora and fauna are depicted. It is a complicated but fascinating ecclesiological text-book for those who can decipher the allusions and trace the historical associations.

Gold, silver, bronze and semi-precious stones have been employed to heighten the charm of the structure, which is in the form of a magnificent *retablo* (retable) designed to represent a triptych (*triptico*) with twin central *pináculos* (pinnacles) flanked by *alas* (wings) adorned with polychrome saints and angels in attitudes of adoring the heroic central figure of Jesus of the Sacred Heart. The 4 columns on either side of the center support 20 intricately carved figures; 8 doctors of the church, and 12 apostles. There are other figures of patriarchs, founders of religious orders and whatnot. Winged angels are prominent adjuncts, while sunbursts, Jesuitical emblems and radiant allegories add to the ensemble. The florid character of this relieves the cold severity of the environment, and the skilfully balanced wings impart an impression of fine proportions. The completed altar achieves the artist's purpose of producing in the soul a sentiment of deep religious reverence.

At the r. and l. of the central pinnacle are 4 grouped columns, the center (60 ft. high) taller than the flanking one. At intervals between stand the 12 apostles, and, high above, *los*

doctores de la iglesia. The figures on the outer columns are *fundadores de órdenes religiosas;* at the r. San Bruno, founder (at Chartreuse in 1084) of the Order of Carthusian monks (los Cartujos); San Benito (St. Benedicts, 480–543 A.D.) founder (in 530, at Cassino) of the order of the Benedictines); and San Pedro Nolasco, founder of the order of Our Lady of Ransom. He devoted his life to rescuing Christians kept in slavery by the Moors, and before his death in 1256 he had liberated 3000 captives. — At the l. is St. Francis of Assisi,[1] Santo Domingo de Guzmán (1170–1221) founder of the order of the Dominicanos (preachers); and San Agustín (354–430 A.D.) a celebrated figure in the Latin church and founder of the Augustinians. The pillarettes carry many smaller figurines, some of silver, offering praise to El Cristo. The kneeling figure (with the cloak) in the attractive group high up at the l. is San Stanislao de Acosta. The gilded surplice (*sobrepelliz*) typifies the ardent fire which burns at the heart of all Jesuits. Other figures are San Ignacio de Loyola (shown with the book of Precepts open), San Juan Berma (with the closed book), San Francisco Gerónimus (an English saint), el Beato Pedro Fabro (the first German apostle), and el Beato Pedro Canicio (2d German apostle).

The group near the bottom of the r. wing is composed of David, Jeremiah, Elijah, etc., all sumptuously clad in gilded draperies. The silver figurines above typify biblical precepts. The medallions show saints of the church, King Alfonso XIII, the queen, and others. The names on the scroll are of persons who figured in the life of Jesus and the Jesuit order. The group above this includes celebrated personages in the Society of Jesus. The figure holding the skull (of a dead queen) is the unfortunate San Francisco de Borja. Standing at his side is St. Francis Xavier. Among the other figures is San Luis Gonzaga, in a gilded *sobrepelliz.* — Conspicuous among the beautiful enrichments of the altar are the *frisos* (friezes) representing episodes in the life of Moses; they are exquisite in workmanship and charming in their allegorical signification. The frieze at the r., below the angels, with 9 figures, is an allegory of Moses and the Holy Fire. That at the l., also with 9 figures, refers to the serpent that was raised in the desert. The 4 fine gilded (wood) figures (often protected by a blue and gold curtain) refer to the *Arca de Alianza,* or the pact which God made with Noah. The *arca* (casket) is of silver, beautifully enameled, and is supposed to be the repository of the covenant or tables of the law. Behind the ark stands Moses, with the

[1] San Francisco de Asís (1182–1226) is one of the notable figures in church annals. Renouncing the world he devoted his life to the poor and was canonized 2 years after his death. He was the founder of the great order of begging friars, and his relics are greatly venerated. The famous porciúncula (a Franciscan jubilee) Indulgence is practiced in many churches. The Third Order of St. Francis is one of the best known among Catholics.

book of laws in his hand. The leading figure is the high priest Aaron, with a shield representing the Twelve Tribes of Israel. Many other biblical figures are represented.

The *sacrarium* or *sagrario* (reliquary), where the sacred wafer or hostia is kept, is the central figure of the altar table, is of massive silver heavily gilded and has a gold lining and beautifully chased doors. Also enshrined here are three sacred and greatly revered relics of early martyrs, presented to the church by Pope Pius XI. The central symbol of the main door is the *Fuente de Aguas Vivas* (fountain of the waters of life), at which a group of persons are depicted drinking. Above is a figure of Jesus, the Good Shepherd, with the lamb on his shoulder. The Latin inscription says that "this is the bread of life." The angels in the spandrels are offering bread and wine (*pan y vino*). The medallion portrays St. Michael (the archangel) crushing the devil in the form of a serpent. The group on the altar frontal depicts the glorification of *el cordero pascual* (the paschal lamb). — The host of minor arquitectonic enrichments allude to the genealogy of Jesus, the attributes of the evangelists, etc., and call for no special mention. The *Vestuario* contains some richly embroidered stoles (*estolas*), chasubles (*casullas*) and other sacerdotal vestments.

The Stained Glass Windows (*vidrieras*, made by the French firm Mauméjean, cost $54,000) occupy about 2000 ft. of the wall space and are the finest in Cuba. The 8 (lancet-shaped) groups in the lateral aisles and certain of the 7 in the *presbiterio* (6 in the transepts and 21 in the triforium and clearstory) are in the form of a Gothic triptych with central panels and lateral wings, the designs sometimes extending to the subsidiary sections. Those of the aisles are 9 meters high by 4 wide, and of the *presbiterio* and transepts 6 by 2 meters. Despite their splendor and richness of color they are characterized by simplicity and dignity. Conjointly they represent scenes in the life of Jesus, the Virgin, notables of the Jesuit order, saints, kings, queens, popes and members of the commonalty — 72 figures in all. There are a number of minor multifoil windows of no special merit.

The first group at the l. as we enter the church, depicts San Luis Gonzaga, Prince of Castellón, receiving permission from his father, the Marquis de Gonzaga, to enter the Jesuit order. He is seen kissing his father's hand and bidding farewell to his weeping mother, who with hands clasped stands in the background. The figure at the r. is Claudio Aguaviva, a Jesuit general ready to lead the youth away. His uncle, the rubricate Cardinal, is seated at the r. Servants and attendants of the young prince are grouped on the stair and at the l. The figure in blue, above the Cardinal, is the prince's uncle, who is opposed to his entering the order and thus renouncing succession to the throne.

2d. St. Francis Xavier evangelising among the Japanese. A Shintō torii, and the corner of a Buddhist temple show in the background. St. Francis Xavier, known in ecclesiastical history as the apostle to Japan, was born in Navarre, Spain, April 7, 1506. With St. Ignatius he joined (in 1534) the Society of Jesus (the Jesuit Order), and as the apostle of the Indies landed at Goa in 1542. In 1549 he went to Kagoshima, Japan, and in due time was followed by various mendicant friars from the Philippines, belonging to the Dominican, Augustinian, and other orders. So zealously did they preach and proselyte that in time half a million new Japanese converts were supposed to be identified with the faith. Later many of these and the friars suffered martyrdom in its cruelest form, for in their efforts to root out what proved a disturbing element, the Japanese rulers adopted methods that the sanguinary Torquemada had not dreamed of. When it was believed that Jesuitism was uprooted, the *Shōgun* issued the following decree: "So long as the sun shall warm the earth, let no Christian be so bold as to come to Japan; and let all know that the King of Spain himself, or the Christian's God, or the great God of all, if he violate this command, shall pay for it with his head!" While attempting to penetrate into China Xavier died on the island of Changchuang (Sanchian) Nov. 27, 1552. He was canonized in 1622. His body, brought back to Goa a century later, was said to be incorrupt. It now reposes in a massive silver coffin beneath a stately and costly sarcophagus (the gift of the Grand Duke of Tuscany) of jasper and marble, in a chapel of the Church of Bom Jesus, on the Ilha de Goa — where he worked between 1542 and 1552. See Terry's Guide to the Japanese Empire, p. ccxxi.

The 3d window depicts a romantic episode in the life of San Francisco de Borja (1582–1658) Duke of Gandía, and Courtier of Charles V, and who from 1615 to 1621 was Viceroy of Perú. Falling desperately in love with a princess of Aragón he petitioned the Order to be allowed to marry her (which was refused, as the Jesuits, who had no nunneries, never permitted women to enter the order). Dying suddenly, his love was brought to Granada for interment in the royal mausoleum. When the body arrived it was badly decomposed, and the shock to the broken-hearted lover when he looked upon her face was such that he never recovered from it — hence he is always pictured weeping. The central panel shows him clad in a green cloak, crying on the shoulder of the King. The companion panel shows the archbishop and others weeping with him. Note the striking coloring of the draperies about the coffin and the leaden pallor of the imperial corpse's face. The sentiment of grief is well rendered.

4th. San Ignacio de Loyola wounded at the Castillo de Pamplona, May 20, 1521. French troops are seen pouring into

the *castillo* through a medieval gateway. The tall figure at the l. is Pánfilo de Narváez, a conquistador prominent in the history of Spanish adventure in the New World. — The windows in the altar of the Immaculate Conception here depicts episodes in the life of Jesus.

St. Ignatius, of Loyola (a town in the Basque Province of Guipúscoa, Spain) was born (under the name of *Iñigo López de Recalde*) in 1491. He was educated as a page at the court of Ferdinand and Isabella, but becoming discontented with court life he became a soldier. While recovering from a wound received at the siege (by the French in 1521) of the Castle of Pamplona (province of Navarre) he became converted, dedicated his life to the Virgin, and retired to the famous Monastery (near Manresa) of Our Lady of Monserrate — where he compiled his celebrated Book of Spiritual Exercises, and left his sword. In 1528 he entered the University of Paris where with some companions he projected (in 1534) a plan to convert infidels and counteract Protestant reformation. The order (confirmed by Pope Paul III in 1540) received the name of Company of Jesus. Loyola was its first general. He died in Rome July 31st, 1556, aged 65, and was buried in the chief church of the society. He was canonized by Pope Gregory XV in 1622. His image is worshiped in thousands of Catholic churches throughout Christendom. Because of their militancy the Jesuits were expelled from Spain in 1767 and at different times from other countries (Cuba in 1767, see Index). The order was suppressed by Pope Clement XIV in 1773, but it was revived in 1814. The first Jesuit College was founded in Havana in 1720, by the Presbyter Jorge Gregoric Diaz. Other colleges were established by the Jesuit fathers in 1853. The present magnificent Colegio de Belén (see Index) is the finest in Cuba. The student may consult Ignatius Loyola, a new biography, by *Henry Dwight Sedgwick*, Macmillan, 1924. — Much curious information can be obtained from Francis Parkman's *The Jesuits in North America in the 17th Century*, Boston, 1867, and later reprints.

5th Window. Crossing the nave to the r. transept we inspect the vidriera showing San Ignacio de Loyola writing his Spiritual Exercises in the Virgin's Cave near Manresa. The middle panel of the triptych shows the Virgin (Our Lady of Monserrate) appearing to and inspiring him. Angels and santas are the chief figures in the companion panel.

6th. San Francisco de la Borja (Borgia) being met at the gates of Rome, where he is made 3d general of the Jesuit Order. The panel at the r. shows the interested proletariat.

7th. Return of the body of St. Francis Xavier to Goa. Ships and Orientals are shown on one of the panels, the coffin on the shoulders of some of his devoted followers in the other, and in the middle a cardinal praying for the repose of his soul.

8th (1st at the r. of the main entrance). Depicting the story of the apparition of the Virgin to a young Belgian santa.

The Windows which admit light to the high altar portray the (1st.) Allegory of the Serpent in the Desert; (2d.) The Purification of the Virgin and the presentation of the child Jesus to Simeon the patriarch; (3d.) The Annunciation; (4th.) Calvary; (5th.) The Resurrection; (6th.) Sacrifice of Isaac; (7th.) Adam and Eve driven from the Garden.

The Upper Windows are so high that an inspection without a glass is difficult. Beginning at the l. as we enter the church, the 1st, above the coro, represents the Ecstasy of San Ignacio at Manresa (where he was 8 days in a trance). 2d. Jesus appearing to San Ignacio while on his way to Rome. (The plot of ground, near Assisi, is greatly revered and is known as La Porciúncula. The meeting is a popular theme with painters.) 3d. Restoration of the Jesuit Order by Pope Pius VII, Aug. 7, 1814. 4th. Glorification of the great Company of Jesus. San Ignacio and companions are depicted carrying to heaven the Jesuit emblem A.M.D.G. 5th. The Ancient Law. God commands the prophet Moses to repair to Mt. Sinai there to receive the Decalogue. 6th. The Israelites gathering manna in the desert. 7th. Moses in the rushes on the banks of the Nile. 8th. Adam and Eve are expelled from Paradise, and a cherub with a flaming sword is set to guard the gate. 9th. El Sacrificio de Isaac (an adaptation of a painting by Rembrandt, in the Hermitage, Petrograd). Isaac lies bound on a heap of faggots. Abraham kneels above him and with a hand over the boy's face is about to deal the fatal blow when an angel strikes the knife from his hand. The entangled ram is seen in the wooded background. 10th. The Resurrection. 11th. The Crucifixion. 12th. The Annunciation. 13th. Presentation of the Child Jesus in the Temple at Jerusalem. The Virgin mother hands the child to Simeon the patriarch. Anna, a prophetess, a widow 80 years old, daughter of Phanuel, of the tribe of Aser, stands by. "And when they had performed all things according to the law of the Lord, they returned to Galilee, to their own city of Nazareth." St. Luke, Chap. 2, 21st to 41st verses. 14th. Allegory of the Brazen Serpent. "And the Lord said unto Moses, make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live. And Moses made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived." Numbers, Chap. 21; 8th and 9th verses. Also St. John, Chap. 4; 14th verse. (Adaptation of a masterpiece by Rubens, in the National Gallery at Madrid.) — 15th. Birth of Christ. 16th. The Last Supper. 17th. Apparition of the Holy Ghost in the apostolic college. 18th. (Left side of the aisle going toward the choir; right as we enter the

church.) Pope León XIII presenting a Bula to the kings of Europe. A wealth of royal insignia and figures of the ancient kings of Spain, Portugal, Germany, etc., are shown. 19th. Apparition of Jesus to the beatified (in 1635) Margarita María Alacoque. 20th. Allegory of the Immaculate Virgin as queen of the Congregation (founded by Loyola in 1540) called the Anunciata. The Angel Gabriel, Loyola, and many popes, kings, princes and other members of the Congregation are shown. 21st. Pope Pius IX proclaiming (Dec. 8, 1854) his dogmatic definition of the Immaculate Conception. Arrayed in pontifical robes he is seen on his knees before the image of the Virgin; in his right hand he holds the proclamation of the faith. (It was through the influence of *Pio nono*, pope from 1846 to 1878, that the doctrine of papal infallibility was adopted by the Vatican Council, July 18, 1870.)

The Church of Nuestra Señora de la Merced (Our Lady of Mercy), a sturdy ecclesiological relic facing the Calle Cuba and flanking La Merced (Pl. E.5) dates from 1746 and is one of the most aristocratic and exclusive of the metropolitan fanes. When reconstructed in 1792 many of the original architectural features were retained, so that it still is an excellent example of the best work of the early Franciscan friars. This is particularly manifest in the great high-arched nave, and in the fine old cloister flanking the church on the S., and opening on to the tranquil garden where the rotund padres formerly took their ease in the tropical heat of the Cuban summers. The Franciscan love of Mozarabic display is reflected in the ornate interior (which will remind many of certain of the beautiful Mexican churches), almost every foot of which is covered with intricate traceries and arabesques in white, yellow, red, and gold. This rich ensemble, accentuated by the shining altars, imparts a joyousness at variance with the somber and melancholy interior of the Havana Cathedral.

When the church is open to worship (usually in the A.M. till 11 o'clock) one enters the main door (entrada principal) opening on to Cuba st. If this is closed one may try the side entrance on the Calle Merced, or continue down the Calle Cuba to 142, where there is an electric bell that will summon the sacristán. — The weather-beaten figure in the vaulted niche of the severely plain façade (redecorated in 1924) is San Pedro. The massive central doors, boss-studded and of Moorish design, rest on strong pivots let into sockets below and secured in the soffits above. These and the elaborately-chased side doors are pure Franciscan, and remind one that in the early days churches not only often resembled fortresses but were so constructed that they could promptly be converted into them.

The nave and its lateral aisles are high-vaulted and are supported by extra solid rectangular columns that form great arches and impart an appearance of unusual massiveness.

Swinging against the arches, and facing the nave, is a series of large paintings (with one exception the work of the Italian artist *Valdini*) in heavy gilded frames, representing, in a spirited manner, certain of the church saints. The 1st at the l. is a superior copy of Murillo's Ecce Homo; r. San Pedro. 2d (l.) San Juan Evangelista; (r.) María Magdalena. 3d (l.) San Francisco de Asís, attributed to *Jusepe Ribera* but more likely by one of his skilful pupils. The 3d at the r. is a Mater Dolorosa. 4th, (l.) a copy of Murillo's San Juan Bautista (original in the Louvre Gallery), and the Virgin Mary with the child Jesus in her arms. The 4th at the r. is also a copy of one of Murillo's Madonna and Child. The picture regarded as the most valuable in the church hangs on the rear of the pillar facing the side door giving on the cloister; it represents San Juan de Mata and is attributed to the celebrated Spanish painter (sculptor and architect) Alonso Cano (1601–67). The manifest refinement, weak coloring, and somewhat exaggerated drawing with its lack of ease and flow, are characteristics of Cano in his early method. Eventually he attained great renown with his paintings as well as with his carved and painted wood figures of the Virgin and other saints. Picture-lovers will recall his Dead Christ in the Madrid Gallery, and his celebrated St. John the Baptist, and St. Paul, in the Cathedral at Granada, Spain. Others of his masterpieces there earned for him the title of the Spanish Michael Angelo.

The high vaulted ceiling is a maze of polychromatic coloring with groups of angels and santas predominating. A flamboyant antique iron balustrade forms the triforium and runs the length of the clearstory. From this dizzy height one gets a good idea of the immense proportions of the edifice and the decorations of the ceiling. The stained glass windows depict scenes in the life of the *Virgen de la Merced*, and of the Saviour. A choir of angels adorns the wall behind the organ in the organ loft. The painting in the cimborio above the transept shows Christ with the emblem of the Sacred Heart on his breast and surrounded by *angelitos*. The large demilune painting at the l. of the high altar, near the ceiling, shows the Annunciation. The one at the r. the Visitation of the Virgin. The painting opposite the entrance from the cloister depicts Christ appearing to the peasants and assuring them that the road to heaven is by way of the church and the cross visible in the shadowy dome in the background.

Of the 9 massive altars which adorn the aisles and chapels the 1st at the l. (as we enter the main door) is dedicated to the *Virgen de la Caridad de Cobre* (see Index); 2d, El Sagrado Corazón de Jesús; 3d (beyond the entrance from the cloister), La Imágen de la Medalla Milagrosa. According to the tradition the Holy Virgin appeared to a saintly young woman of Paris (France) and left with her a medallion stamped with her

image. Through the medium of this a Jew, one Ratisbona, forsook the wayward path, entered a monastery, became a celebrated figure, and is now worshiped as a santo. — The big painting behind the winsome figure of the Virgin in a glass case portrays San Vicente de Paul.

The deep grotto at the end of the aisle (l. of high altar), defended by an iron grille, is dedicated to Our Lady of Lourdes. The mural painting above the entrance depicts the Apparition of the Virgin to San Pedro Nolasco (founder of the religious and military Order of La Merced, in 1223, and confirmed by the Roman Pontificate in 1230); to Jaime el Segundo (king of Aragón, b. 1264), and Raimundo Peñafor (a church santo). The figures in the stained glass *vidrieras* refer to cures effected by the miraculous intervention of the Virgin. — At the r. of this chapel, in the apse (and in this instance at the W. instead of the ritual E. end of the church) stands

The High Altar (*altar mayor*), a massive and unusually attractive structure of colored marble supported by graceful marble columns with Corinthian capitals and bases, and displaying numerous glittering enrichments. The central figure, charmingly enshrined and beguilingly beautiful when the altar is a blaze of light, is the sacrosanct *Virgen de la Merced*, the tutelary santa of the order. A gilded *barandal* protects the sanctuary from the nave, and beyond this *comulgatorio* is the sagrario; above which is a sunburst with the Cross, the Lamb of Sacrifice (*Agnus Dei*), and a mass of clouds. Angelitos kneel at the r. and l. of the altar. The mural paintings depict certain allegories of the faith. That at the l. (of somewhat dubious execution) shows the Apparition of the Saviour to Sor (sister) Apolinar. He is shown in the act of handing her the red scapulary of the Passion (referring to what Christ underwent during the 15 or more hours between the Last Supper and 3 o'clock on the following afternoon, beginning with his Agony in the Garden of Gethsemane, and ending with his Death on the Cross). The next painting (in the far corner, beyond the entrance to the Lourdes Chapel) depicts the Apparition of the Saviour to Ratisbona. This, as well as the opposite picture, and the one in the r. foreground, refers to the Miraculous Medallion.

The Chapel at the r. of the high altar is dedicated to El Sagrado Sacramento; the outstanding figures are Christ and the Virgin; Mary Magdalen, shown in a kneeling attitude, and St. John standing at the r. The five paintings (by Portusach) in this capilla represent the Sorrowful Mysteries (of the Rosary, see Index); the 1st l. Jesus Praying in the Garden of Gethsemane while the apostles sleep; 1st, r. (2d in the series) Jesus being Scourged; 3d, r. Placing the Crown of Thorns on the Saviour's Head; 4th, r. Jesus carrying the Cross to Calvary; 5th, l. Descent from the Cross and the Entombment.

The rather striking painting above the entrance to the chapel is a copy (attributed to Portusach) of Leonardo da Vinci's celebrated Last Supper painted (in 1498) on the wall of the refectory in the Convento de Santa María delle Grazie.

The 1st altar at the l. as we go down from the high altar is dedicated to La Santísima Trinidad; the painting portraying this, and attributed to Portusach, is the most harmonious in coloring of any in the enclosure. The 2d altar (beyond the exit) commemorates San José. Below it, reposing in a glass case, is a life-size and life-like wax figure of Saint Flora (one of a band of 23 Christians put to death for their faith by the Emperor Gallienus, A.D. 259–268). Her bones are supposed to be enshrined in the small mahogany case which stands near her feet. The 3d altar and shrine is dedicated to St. Anthony. — The minor paintings in the SACRISTÍA are of no particular merit. The crystal chandeliers are of European provenience; the confessionals, benches and canceles are of fine Cuban mahogany. The salient gilded panels of the ornate white and gold *mílpitos* depict santas of the Merced Order.

The Belén (Bethlehem) **Church,** founded in 1704 and dedicated to Nuestra Señora de Belén, stands at the intersection of Luz and Compostela Sts. (Pl. D.5) and for many years was one of the most popular of the city fanes. For more than a century after its establishment it was conducted by friars of the Franciscan Order of San Jerónimo (a celebrated IV cent. doctor of the church and translator of the *Vulgata,* the Latin version of the Scriptures accepted as the authorized version of the Roman Catholic Church). When the Jesuit fathers returned (after their expulsion in 1767) to Cuba in 1853 they established in connection with the church a famous Colegio de Belén (see below) with a library, museum and an astronomical and meteorological observatory long regarded as the best of its kind in Cuba. The college exercised a transcendental influence on the island life, for here hundreds of poor boys who could not pay for an education were taught by the erudite and indefatigable monks. For many years the church was the Mecca for criminals who found it a sanctuary inviolable by the law. — The entrance is from Compostela st. and through a long flagged atrium, at the r. of which, beyond a tinkling stream, is a grotto-like shrine dedicated to Our Lady of Bethlehem — to whom many miracles are attributed. The signs with the word *gracias* on them are thank-offerings by persons supposed to have been cured of some physical ailment through her intervention.

The clipped cruciform interior with its high-vaulted nave and single side aisle, is somewhat over-decorated with a maze of elaborate arabesques and traceries in subdued colors. The 1st painting at the right, above the arches, is of San Stanislao de Acosta (a Polish santo who died in Rome in 1568). The 2d

depicts scenes in the life of St. Francis Xavier during his stay in Japan and China. The 1st at the l. is of El Beato Pedro Canicia, a German Jesuit who fought protestantism in his native land, played a prominent part at the Council of Trent, and died at Friburg in 1597. The pictures in the spandrels of the arches above the dome depict scenes in the life of the Saviour. The altar in the bay of the r. transept, with a painting of the Entombment (an indifferent copy of the original by Raphael), is dedicated to the Virgin. The painting at the l. of the altar is a copy of Murillo's Assumption. That above the entrance to the altar (dedicated to San José) at the r. of the high altar, portrays the Death of St. Francis Xavier. The stained glass windows depict episodes in the life of St. Joseph. The capilla at the l. end of the clipped transept commemorates the Sacred Heart of Jesus. The painting at the r. is the Ascent to Heaven; at the l. the Oration in the Garden. The low relief polychromatic framed groups on the walls and arches are the 14 Stations of the Cross. The painting on the wall in the E. chapel is of San Antonio. The one above the confessional is of San Juan Berma. In the *Vestuario* at the l. of the high altar is a weather-beaten, blotched *Descent from the Cross*, by an unknown artist. In the Sacristía is a finely-colored but ghastly Martyrdom of St. Bartholomew, attributed (perhaps erroneously) to Ribera.

The High Altar, the handsomest and most conspicuous object in the church, fills the apse and is in the form of a huge concave retablo supported by creamy-white and gold fluted Ionic pillars and pilasters. The lovely multitinted enshrined figure with the Christ Child in her arms is Nuestra Señora de Belén. At the upper corners of the recess are winsome *angelitos*, and higher yet a dainty cimborio elaborately decorated. At the Virgin's feet is a miniature gilded templo with the *sagrario* containing the hostia. The statues are those of exalted personages of the Jesuit Order. The big painting (artist unknown) on the l. wall portrays San Ignacio de Loyola teaching the holy truths to his followers. The companion painting on the r. wall shows Loyola receiving a benediction from Pope Paul III.

The New Colegio de Belén, a splendidly modern development of the original college, stands on Buena Vista Heights in the *reparto* of *Marianao*, was completed in 1925 at a cost of $2,500,000, and is one of the finest establishments of its kind in the Americas. The 9 wings that spring out like spokes from a central hub contain the best equipment money can buy. There is an excellent museum, library and observatory, along with a hospital, technical schools, and whatnot. The beautiful standing figure of Carrara marble, in one of the great patios, is Jesus of the Sacred Heart. Visitors are welcome. Take the Havana–Marianao train-car and ask to be put off at the Colegio.

The Church of el Santo Angel Custodio, a gothic structure founded by the Jesuits in 1672, occupies a commanding site on Peña Pobre Hill in a picturesque neighborhood overlooking the Palacio Presidencial and the Ave. Bélgica (Pl. D.3). Originally the church (now a *parroquía*) was an auxiliary of the cathedral. Of the two entrances, that with the old stoop overlooking the plazoleta del Santo Angel Custodio, is the most used, and is the oldest. The new entrance from the Ave. Bélgica dates from 1924. — If the front gates are locked, entrance can be gained by stepping to the l. of the stoop and ringing the bell at the sign marked *Oficina y Archivo.* If the sacristán shows one around, a small fee will be advisable.

The principal decorations of the interior are the work of the *párroco Monseñor Francisco Abascal,* and date from 1846. The sweet-toned bells in the new campanario are modern. Conspicuous among the ten chapels is the Capilla Principal, back of the high altar, and dedicated to the Santísimo Sacramento. The medallions in the vaulted ceiling are the work of the Catalonian painter, *Manuel Roig.* The painting above the main entrance, a Descent from the Cross, is by an unknown artist. The 12 stained-glass windows are of French provenience and portray the 12 apostles. The 4 in the r. and l. aisles are of the 4 evangels.

The High Altar stands beneath a handsome *tabernáculo* and has for its central figure a much-revered Santo Angel. When the church is *en fête* and the altar is illuminated the effect is beautiful. —Readers of *Cirilo Villaverde's* masterpiece will recall that it was on the steps of this church that the jealous creole José Dolores stabbed to death his debonair white rival in the affections of the frail but beautiful and passionate *Cecilia Valdés.*

The Church and **College** of the **Ursuline nuns** which formerly stood in the Plaza Ursulinas is now closed.

The Church of San Francisco faces the Calle Cuba at Marta Abreu (Pl. E.4), belongs to the barefoot friars of the order of San Francisco de Asís, and was rebuilt and renovated by them in 1924–25. The single lofty nave flanked by side aisles; the many symbols which adorn the walls, and the bulk of the interior decorations, are the work of the friars, who with the aid of local craftsmen converted the old conventual estate established in 1591 into a modern and attractive church.

The Church of El Santo del Buen Viaje faces the Calle Villegas at the small Plaza del Cristo (Pl. D.4), dates from the 16th cent. and contains little of interest.

The Church of Nuestra Señora de Monserrate, dedicated to the famous Virgin of that name in Cataluña, faces the Ave. Italia at the cor. of the Calle Enrique Villuendas, is a gaudy (and uninteresting) simulacrum of former greatness, and is scarcely worth visiting.

The Church of Nuestra Señora del Carmen, at the corner of the Calle Neptuno and the Avenida Menocal (Pl. A, 4), dates from 1927–29, and has a brightly colored interior, and a tall figure of a Carmelite Monk at the apex of the tower. The pictures are all modern, and the concrete church is a good example of the type of fane that is steadily replacing the 16th, 17th, and 18th century structures. It belongs to the barefoot Monks of the Carmelite Order (and in consequence has for its tutelary saint Our Lady of Carmen), whose original monastery (founded in 1207) is on Monte Carmelo, in Palestine. Its grottoes were the reputed homes of Christian hermits from the earliest times.

The Santa Clara Convent, an old walled conventual estate in the S.E. quarter of the city (Pl. E.5) founded by Clarisian nuns in 1635–43, was acquired by govt. in 1924, and will be converted to municipal purposes. There are several great patios overrun with vegetation, vast cloisters, refectories, chapels, a fountain said to be the first of its kind in Havana, and some great rooms with beamed ceilings in the style of the 17th century. The best and largest of these is the Oratorio, with sculptured mahogany fitments and ceiling beams of *acana* 30 ft. long and 12 inches thick. The date 1643 refers to its completion. It is said that at one time 400 nuns dwelt here. A score or more of their skeletons were discovered in the crypt (*cripta*) in May, 1924. The order of the Clarisas was established by two nuns in the XIII cent. The entrance to the convento (special permit necessary) is from the Calle de Luz, near the corner of Cuba St.

Plaza de Armas. La Fuerza Castle. Caballería Wharf. El Templete. Casa de Gobierno. Senate Hall. Edificio Cuba. San Juan de Dios Plaza. Plaza Vieja.

The Plaza de Armas (Pl. E.3), the first public square laid out by the founders of La Habana in 1519, a restricted, quadrilateral space marked by a few trees and flowers, though formerly near the center of the port is now far from it. For centuries it was the focus of the social, political and religious life of the island, and the rendezvous of the governors and prelates who ruled over its destinies. The central monument, erected in 1835, commemorates the Spanish King Fernando VII, who ascended the throne March 19, 1808, and who in May 6th of the same year was forced by Napoleon 1st to renounce it. Despite the eulogistic Latin inscription on the base, his memory is not particularly revered by Cubans, for it was he who on his return (in 1814) from his internment at Valençay abolished the promising liberal constitution of 1812, restored the hateful inquisition, and complied generally with the demands of the absolutists. When he died in Madrid in 1833 (b. in 1784) he was buried in the Escorial alongside his august

father Charles IV. The symbol on the N. face refers to his interest in the commercial development of Cuba. Many a famous procession has crossed this plaza, perhaps one of the oddest that of De Soto's men who, on their return from terrible hardships in Florida, fulfilled a vow by crawling on their knees from the wharf to the Parroquía, which at that time (1538) occupied the site of the present Casa de Gobierno. — The fine modern Horter building at the S. side of the plaza, houses the American Chamber of Commerce, the American Embassy and numerous Amer. companies.

La Fuerza (strength, might, fortress), a long, low, quadrilateral, double-walled massive fortress with a picturesque tower facing the bay at the N.E. corner of the Plaza de Armas, dates from 1537 and is one of the oldest structures in Havana. It is not, as has been said, the oldest habitable and inhabited building in the western hemisphere, since certain buildings erected by Hernan Cortés in Mexico City in 1521 antedate it by 16 years. — The entrance is at the S.E. Open free to visitors at all times. The Comandante de Artillería de la costa (coast artillery commander) has his office in the building and will detail an English-speaking cadet to conduct the visitor about. Fees unnecessary. There is little to see beside the view over the bay from the ramparts. Sympathetic souls may wish to visit the tower where the lovely, heart-broken Doña Isabel, wife of Gov. De Soto, came each day for 4 long years to scan the horizon for the lover who never returned. See Historical Sketch.

The fortress owes its construction to a piratical attack on Santiago de Cuba in Jan. 1537. Being repulsed, the corsairs revenged themselves by capturing and partly destroying Habana, and exacting a ransom of 700 ducats. To repair the damage and provide against future forays, Gov. De Soto sent Mateo Aceituno, a skilled architect, to rebuild the port, along with a fort to defend it. As De Soto was then planning his memorable voyage of discovery to Florida and the Mississippi, he repaired in person to Havana and gave much of his time and 4000 pesos to the erection of La Fuerza. A battery of Spanish cannon was placed on the ramparts and an observation tower at the salient angle of the bastion. When it was completed Aceituno was appointed its castellan. It was long the headquarters of the island governors; whence the old name, *Fortaleza de los gobernadores* (governors' fortress). When De Soto sailed for Florida May 12, 1539, he left his talented wife to rule the fortress and island in his absence. — Gov. Francisco Carreño, who succeeded Gabriel Montalvo in 1578, made extensive alterations and repairs on the structure, as did various of the rulers who followed him. For a century or more it was in a state of disrepair, until the American Army of Occupation cleaned out the moat and converted it into a sunken

garden, rebuilt sections of the wall, replaced the old drawbridge, and practically restored the fortress to its pristine state.

The Tower (*torre*) which for nearly 400 years has been a landmark of the old city, bears a striking resemblance to the Choragic Monument of Lysicrates, at Athens, and since that structure displays a bronze tripod (of victory) on its cupola, it is credible that the bronze figure of La Habana (the Indian woman who is supposed to have been the first to greet the Spaniards when they landed) placed there by Gov. Juan Vitrián de Viamonte y Navarra, in 1631, has reference thereto. When the English under Lord Albemarle captured Havana in 1762, they carried away, as part of their booty, the original statue — since replaced by the present one. The figure (5 ft. high and 75 ft. above the pavement) serves as a weather-vane (*veleta*) and carried in the r. hand a regimental standard terminating, at the topmost point, in a Calatrava Cross (symbolic of the Calatrava Order of which Gov. Viamonte was a *caballero*). It has given rise to a whimsical expression applied to a person who comes to Havana but fails to see the figure: *Ha venido a la Habana y no ha visto la Habana* — he came to Havana but didn't see la Habana! The bell in the tower, anciently rung as an alarum at the approach of pirates or other foes, bears the legend, Gobernador el Mariscal de Campo Don Pedro Alvarez de Villarín, Año 1706, and the Latin inscription, *Sancte Petre Ora Pro Nobis* (St. Peter pray for us). The popular bayside promenade which connects La Fuerza with La Punta fortress at the N.W. dates from 1926.

La Caballería Wharf, hard by the fortress, was so named from the fact that Gov. Don Francisco Carreño, who organized the first volunteer company of mounted lancers in Cuba as guards for the newly-erected fortress of La Cherrera and Cojimar, caused a stable to be built at a point near the wharf, where the men's horses (*caballos*) could be kept.

The Capitanía del Puerto (port captain's office) which formerly faced the bay at the Caballería Wharf; which had above the zaguán entrance a marble plaque advising one that the building was begun by the order of Capt. Gen. Miguel Tacón, in 1837, and completed by his successor, the most excellent Señor Don Joaquín Espeleta, in 1839, was recently demolished to make way for the new Avenida del Puerto.

El Templete, a small temple or shrine facing the Plaza de Armas at the E., dates from 1827–28, is the work of the Cuban architect Col. Antonio María de la Torre y Cárdenas, and commemorates the landing at Puerta Carenas of Diego de Velásquez in 1519 — when the original Habana, founded at Batabanó in 1515, was transferred hither. An inscription on the S. face of the obelisk which stands near the edge of the atrium, says that when the men landed a mass (*misa*) was sung and a town-meeting (*cabildo*) was held in the shade of a giant Seiba

tree which stood on the shore. This tree, which is supposed to have been very old when Columbus discovered Cuba in 1492, was cut down in 1753, and 3 similar trees planted in its stead. The templete is supposed to occupy the spot where the original tree stood. A section of the root of this is preserved in the Cárdenas Museum. Two of the trees died in 1873, and the survivor now stands in the corner of the enclosure. The credulous attribute miraculous powers to it. To facilitate the functioning of these the pious person interested rises early in the morning and without eating or uttering a word goes to the cathedral, offers up a silent prayer, then repairs to the templete, and after making a wish tosses a coin at the base of the tree. This offering usually is out of proportion to the favor asked and is in accord with the dime that is dropped in the contribution box in support of the prayer for a hundred thousand dollars worth of rain! The sum picked up during a year amounts to considerable.

The Templete is opened to public inspection one day in the year, Nov. 16, St. Christopher's Day, but in special cases permission to see it can be obtained from the Secretario of the Administración Municipal, whose office is on the 2d floor of the Palacio Municipal, overlooking the Plaza de Armas at the W. A small fee (2 pesetas is ample) to the man who gets the keys, unlocks the door and admits one to the interior, is customary. The structure, in the form of a classical temple of old, measures 25 ft. E. and W. by 36 ft. N. and S., is adorned with 6 cylindrical columns with Doric capitals and Attic bases and stands at the back of a raised atrium shaped like a right-angled parallelogram 96 ft. E. and 36 ft. N. and S. A tall iron fence, or *palizada*, rising from 18 square pillars and adorned with white balls and 6 bronzed pineapples, defends it from the street. The triangular obelisco on the plinth is called La Columna de Cajigal because it was erected in 1754 by the then Capt. Gen. of Cuba, Don Francisco Cajigal de la Vega. The figurine at the top, of *Nuestra Señora del Pilar*, dates from 1754 and thus is older than the templete proper. The various inscriptions near the entrance refer to the erection of the temple and to the exalted personages in Cuba and Spain associated with it. The bronze tablet in the triangular pediment above the portico refers to the mass and town-meeting held in 1519. The cryptic letters and figures in the metopes or slabs inserted between the triglyphs of the Doric frieze along the architrave of the entablature, and connected by a crown, a quiver and arrows, refer to the American order of Isabel la Católica, and the intimate and faithful (at the time) union of Cuba and the mother country.

The Interior is restricted to three paintings (historically the most interesting and valuable in Cuba) which hang against the N., E., and S. walls. The 1st, at the r. as we enter, depicts

the historic scene of the landing, the Seiba tree and the cabildo. Diego Velásquez de Cuellar is portrayed with his protecting hand on the shoulder of a kneeling Indian woman near whom are 2 Indian children; between them, with his back to the tree, is the sacerdote pronouncing the sacred ritual. At the l. are 10 Spanish conquistadores with lances and other equipment. Beyond the tree stretches a part of the bay and the Cabaña ridge. A temporary altar with a Cristo crucificado is in the background. The red *casulla* (chasuble) partly covered by a white surplice worn by the officiating friar provides a strong bit of pleasing color.

The central painting (about 15 ft. high by 30 long) covers the entire back wall from floor to ceiling, portrays the inauguration of the Templete on March 19, 1828, and a hundred or more figures prominent in the life of the colony. Barring the rabble observing the ceremony from behind a picket fence, a host of the figures awaken vivid memories in persons familiar with Cuban history. Among them are Don Francisco Dionisio Vives, his two daughters and their nurse; Bishop Juan José Díaz de Espada y Landa; the Marquis de Prado Ameno; El Marqués de la Cañada-Tirry; Counts Villanueva, Fernandina, Cañongo, O'Reilly, Casa Bayona, and San Juan de Jaruco. Some of the winsome ladies in brilliant gowns and charming lace mantillas were famous for their grace and beauty, and are still remembered. Conspicuous figures are the noted Montalvo sisters, queens of beauty of their time; the Señorita Arango, celebrated for the part she played in the escape to the U.S. of the revolutionary poet Heredia; the Aceval sisters with Venus-like forms and who were known for their talents; the Señoritas Juncos and Lamar, both from Matanzas and so celebrated for their beauty that they were called the Nymphs of the Yumurí; the Gamboa girls and Isabel de Llinchete, heroines of Villaverde's classic, Cecilia Valdés; and the gravely beautiful Topete, daughter of the Commander General of the Havana *apostadero,* whose charm inspired the poet Palma to write his immortal *Quince de Agosto.* The structure beyond the picket fence, delineated with striking fidelity, is the Castillo de la Fuerza. The edifice at the extreme l. is the present senatorial *palacio.* The shaft which rises from the Templete atrium is also shown, along with many details still observable in the neighborhood. The colors are good and the painting shows the artist at his best.

The third painting, against the l. wall, covers this entirely and commemorates the installation of the first city council at Havana. Diego Velásquez presides over it and 19 others stand by, among them a timid Indian woman and child; the former kneeling in silent adoration; the latter, with wonder and child-like trust, essaying to minimize the woman's timidity in the presence of the war-like Spaniards. Near the Seiba tree is the

prelate who conducted the mass in the companion picture. The hill in the background is La Cabaña.

All the pictures (which were freshened and renovated in 1866) are the work of *Juan Bautista Vermay de Beaume*, a French artist born in Tournáy in 1784, and who, after the fall of the monarchy, went to the U.S.A. (in 1815) and came to Cuba in 1817. With the support of Bishop Espada he opened a school for painting in the old San Agustín Convent. For 18 years he served as director of the Academia de San Alejandro, there teaching his pupils and devoting his spare time to painting frescoes. In 1826, while painting a fresco on the cathedral ceiling, he fell to the marble floor, broke both hands and feet and otherwise injured himself. In spite of this accident (in which he was more fortunate than was Murillo in the Seville cathedral) he regained the use of his hands and a few years later received from the King of Spain the title *Pintor de la Real Cámara* (painter of the royal chamber). He painted the three Templete canvases in 1828. They are regarded as his finest work. Vermay is lovingly referred to as the Rafael of the Antilles. He died of cholera in Havana March 30, 1833.

The Casa de Gobierno, or *Consistorio Habanero*, long referred to as el Palacio Presidencial because for years it was the official residence of the president of the republic, is now known as el Palacio del Ayuntamiento (city hall). It is a huge, quadrilateral colonial structure occupying a square by itself at the W. side of the Plaza de Armas, on the site of the first parochial church erected (in 1525) in the new port. It is a solid building of Spanish granite and rubble, authorized by the cabildo in 1773 and completed in 1792. Originally it was the finest structure in the port. Gov. Tacón renovated it in 1834, and when Gen. Leonard Wood was gov. of Cuba in 1899 he added many of the present decorations. The wainscoting of certain of the salones is made of the fine Cuban wood called *majagua*. The great beams, etc., are of *acana* and *jocuma*. The illuminated clock whose minatory eye looks out over the plaza and whose querulous voice is heard throughout the neighborhood, was a gift in 1851 by Capt. Gen. José de la Concha. Of the 4 entrances, that facing the Calle Pí y Margall, at the S. is the most popular with the employees, notarios, petty lawyers and a small army of *politicastros* who pour in and out of it like bees at a hive.

The Main Entrance is near the center of the fine old arcade facing the plaza. The marble portico of fluted Corinthian columns surmounted by Romanized Ionic capitals and adorned with mascarones (masks), dates from 1835. This and the royal *escudo* of Spain are the work of the Italian sculptor Guiseppe Gaggini y Tagliafichi, who also made the Fuente de la India in Colón Park. The great iron-bossed doors are of Cuban mahogany. The patio, in the form of a right-angled parallelo-

gram, contains an indifferent statue of Columbus, made in 1860 by J. Cuchiari. To reach the Salón de Espera and the govt. offices one mounts the stair at the l. The two sleeping lions which once adorned this have disappeared.

In the Salón de Recibo and other salones and corridors are upward of 100 portraits in oil (the work of the distinguished Cuban artist *Federico Martínez*) of revolutionary patriots (and other notables) who believed that *Pro patria mori, eternum vivere*. The collection (acquired by the Govt. in 1910) is known as *La Galería de Próceres* (gallery of exalted personages) and as *Los Patriotas de la Galería del Ayuntamiento de la Habana*. The rooms are open daily free (small fee advisable) from 9.30 to 11, and 2 to 4. — The marble busts are of former presidents, revolutionary generals, and others. The archives contain some interesting old Spanish documents relating to early happenings in Cuba. In the *Salón del Despacho del Secretario* hangs a large, strikingly realistic and veridical painting of good color (by *Armando Menocal*), of the Death of the great revolutionary general Antonio Maceo (see Index). Máximo Gómez's son Francisco, who was fighting by Maceo's side at Punta Brava, is shown in the picture, near his horse, his hand clasped over his heart, which has just been penetrated by an enemy bullet.

In the Sala de Sesiones are two fine paintings, one (by the French artist *Sans*) depicting Hernán Cortés burning his ships at Vera Cruz, before starting for the unknown perils of Montezuma's realm; the other (by the Belgian artist *Baron Gustavo Wappers*), the Mayflower and the Pilgrims Landing at Plymouth; both dating from 1863–67 and a gift to the government by Don Miguel de Aldama y Alfonso. The pictures at the r. and l. of the Cuban shield in this room cover alabaster medallions (by *Thorvaldsen*) representing Night and Morning. — The Salón Rojo was Gen. Leonard Wood's office during the American Intervention. — The paintings in the Salón de Recibo (reception room), in the corridors (*corredores*) and elsewhere, are numbered as follows:

1. Eduardo Agramonte y Piña, a revolutionary hero, writer, doctor, musician (author of the revolutionary bugle-call *A degüello*), b. at Camagüey in 1841, killed in 1872.

2. Ignacio Agramonte y Loynaz, a heroic figure in the war for independence; b. at Camagüey in 1841, killed in 1873.

3. Joaquín de Agüero y Agüero, soldier, hero; b. at Camagüey in 1816. Captured by the enemy, he was offered his life and liberty on degrading terms, which he refused, so was shot in 1851.

4. Francisco Vicente Aguilera y Tamayo (b. June 23, 1821, d. Feb. 22, 1877), a rich and distinguished lawyer who freed the slaves inherited by him, raised great sums for the rebel cause, gave his own fortune of a million dollars to help Cuba gain her freedom, and died a poor worker.

5. José María T. Aguirre y Valdés (1848–96), a prominent and valiant figure in the revolutionary cause.

6. Miguel de Aldama y Alfonso (1821–88), a brilliant man who gave a regal fortune and his health to the Cuban cause, and died broken, ruined, and disheartened.

7. Sebastián Amabile y Correa (b. 1845, shot 1869), a noted physician who devoted his energies and time to helping those wounded in the cause of liberty.

8. Augusto Arango y Agüero (b. in 1833), a noted patriot who was many times wounded and who at the head of the Camagüey forces was assassinated in 1869.

9. Néstor Aranguren y Martínez (b. 1874), a patriot killed in 1898.

10. José María Aurrecoechea e Irigoyen, a Venezuelan patriot who fought with the Cuban insurgents and was shot in 1870.

11. Luis Ayestarán y Moliner (b. 1846), an erudite lawyer, and one of the first habaneros to ally himself with Carlos Manuel de Céspedes in his struggle for Cuban independence. Captured and executed by garrote in 1870.

12. Quintín Banderas y Betancourt (1834–1906), a battle-scarred veteran of the revolutionary cause.

13. Ramón Emeterio Betances (1830–1898), a rich Porto Rican physician who gave his life to the Cuban cause.

14. Gaspar Betancourt Cisneros (1803–1866), El Lugareño, one of the best loved figures in contemporary Cuban history. See Index.

15. Luis Victoriano Betancourt y Salgado (1842–1885), a noted figure in the revolutionary cause.

16. Pedro E. Betancourt y Dávalos (1860–1920), a loyal revolutionist, Gov. of Matanzas prov., senator, etc.

17. Ramón Leocadio Bonachea y Hernández (b. 1849, shot at Morro Castle, Santiago, in 1885), a rich patriot who gave all his wealth and time to the cause of Cuba Libre.

18. Manuel de Jesús Calvar y Odoardo (1827–1895), ardent separatist, hero of many battles, and a general in the forces called to the colors by the Grito de Yara.

19. Federico R. Capdevila, a greatly revered captain in the Spanish Army. See Index.

20. Adolfo Castillo y Sánchez (b. in 1872, killed in 1897), a valiant fighter in the Cuban cause.

21. José Rogelio Castillo y Zúñiga (1845–1915), a Colombian who fought for Cuban liberty.

22. Francisco Carrillo y Morales (1851–1920), a devoted and heroic revolucionario who began his campaign under the banner of Gen. Ignacio Agramonte and who became known for his deadly skill with the machete—the famous weapon of the rebels.

23. Agustín Cebeco y Sánchez (1848–1905), a striking figure in the long war for liberty.

24. Carlos Manuel de Céspedes (b. 1819), one of the greatest figures in Cuban history. Lawyer, poet, patriot, warrior; to Cuba what Miguel Hidalgo was to Mexico. On Oct. 10, 1868, on his sugar estate (La Demajagua) at Yara, he voiced the famous Grito de Yara — a Cuban epic and a turning point in their struggle for freedom. He was the first president of the Revolutionary Government, but later resigned. He was captured on the hacienda of San Lorenzo (foot of Pico Turquino) Feb. 27, 1874, and was promptly shot.

25. Pedro de Céspedes (b. 1825, shot 1873), brother of the foregoing, and colonel in the revolutionary army.

26. Salvador de Cisneros Betancourt (1828–1914), a devoted separatist who fought to the end of his long life. One of the signers of the Constitution of Guáimaro (April 10, 1869), and of La Carta Fundamental de la República Cubana (Feb. 21, 1901).

27. Francisco Javier Cisneros y Correa (1836–1898), a competent engineer devoted to the cause of liberty. General in the Cuban Army, 3 times captured and sentenced to death and escaped each time.

28. Enrique Collazo y Tejada (1845–1915), a noted historian of the revolution and fighter under Calixto García and Máximo Gómez.

29. Luis Eduardo del Cristo y Carmona (1821–1871), a noted revolutionary colonel.

30. Adolfo Flor Crombet y Calderin (b. 1848, killed 1895), of revered memory. He became famous as the leader of a group of rebels from the region around Cambute (S. of Santiago de Cuba) and known as *cambuteros*. A plaza at Santiago is named for him.

31. Modesto Diaz (1838–1892), a Spaniard from Santo Domingo who fought in the Spanish ranks until his admiration for Cuban valor brought him into the Cuban cause. His name became a terror and he was dubbed *El jabalí de la sierra* (the wild boar of the mountains).

32. Pedro Diaz y Molina (1851–1912), a brave major general in the rebel cause who was with Maceo when he crossed the famous trocha at Mariel.

33. Juan Diaz de Villegas y Santa Cruz (1822–1884), a friend of Narciso López, and a major general under Céspedes. Gave his life and wealth to the Cuban cause.

34. Leopoldo Diaz de Villegas (b. 1852, shot 1871), a heroic and self-sacrificing patriot who, when captured and imprisoned, could have escaped at the expense of the Spanish guard (who offered to aid him) but instead faced death with fortitude.

35. Vidal Ducasse y Revee (1860–1897), a revolucionario of French parentage, who died fighting.

36. José Antonio Echeverria (1815–1885), writer and worker for the Cuban cause.

37. Tomás Estrada Palma (1835–1908), president of the revolutionary govt. and 1st prest. of the triumphant republic in 1902. Patriot, statesman.

38. Francisco Estrampes y Gómez (b. 1829), executed in 1855, in the flower of his youth for his revolutionary activities.

39. Adolfo Fernández Cavada (1850–1870), revolutionary patriot.

40. Federico Fernández Cavada (1832–1871), shot for his efforts to free Cuba.

41. Fernando Figueredo Socarras (1846–1905), historian of the Revolución de Yara, and active participant in the struggle.

42. Modesto Fonseca y Milan (1847–1915), high govt. official and patriot.

43. Calixto García Iñíguez (1839–1899), general in the army of liberation, veteran of many battles, idol of the Cubans, and the man for whom the famous Message to García was intended.

44. Vicente García y Gonzalez (1833–1886), an active figure in the war of 1868.

45. Domingo de Coicouria y Cabrera (b. 1810, died by the garrote in 1870), a famous organizer of revolutionary expeditions from the U.S. His last words were: *Muere un hombre pero nace un pueblo*, a man dies but a nation is born.

46. Máximo Gómez y Baez (1836–1905), grand old man of the Cuban revolution, whose life was a synthesis of 30 years of struggle for freedom. One of the most revered and heroic figures in Cuban history. In 1895 he was the generalísimo of the Cuban forces. He could have been the first president of the new republic but did not want the honor. On one occasion when the Count of Balmaseda wrote that if Gómez did not surrender, the blood would reach to his horse's girth (*la sangre llegaría a la cincha de su caballo*) Gómez retorted: *Lo mismo dijo Espartero a los de Ayacucho* — that's what Espartero (Baldomero Fernandez, a Spanish regent and warrior of the 19th cent.) said to the people of Ayacucho (Perú, famous for a battle in 1824 which decided the independence of Bolivia and nearly all meridional America). Gómez's fame is undying. See Index.

47. José Miguel Gómez y Gómez (1858–1920), a famous generalísimo of the army of liberation, who fought under Céspedes at Yara and in many other sanguinary battles. President of Cuba in 1909. One of the most illustrious figures in contemporary history.

48. Francisco Gómez y Toro (1876–1896), a handsome youth, son of José Miguel Gómez, and killed beside his chief Antonio Maceo, at Punta Brava.

49. Julio Grave de Peralta (b. 1850, killed 1872), a devoted rebel who brought many supplies from the U.S. to the insurgents in the field.

50. José María Heredia y Heredia, Cuba's most celebrated poet. See Index.

51. Eusebio Hernández y Perez (1853–1906), a famous physician, revolutionary, and professor in the Havana University, who devoted his life to Cuban freedom.

52. José María Izaguirre e Izaguirre (1828–1905), publicist, writer, soldier, warrior who admired the Spanish people and realized that not they but the Sp. govt. was the enemy of Cuban independence.

53. Thomas Jordan, an American engineer who joined the Cuban forces in 1869, organized the revolutionary army, led it and fought with it, and wrote that he was proud to have the opportunity to command such valiant men. He died in New York in 1895.

54. José Silverio Jorrin y Bramosio (1816–1897), an eloquent orator, lawyer, teacher, alderman and abolitionist prominent in the revolution.

55. Alfredo Justiz y Franchi, killed in battle in 1896. Prominent in the struggle for liberty.

56. José Lacret y Morlot (1848–1904), hero of many battles, who gave his all for Cuba.

57. Mariano Loño y Perez, a Spanish patriot who came to Cuba in 1869, became a colonel in the Cuban ranks, and was killed near Holguín in 1870.

58. Narciso López, a famous general, born in Venezuela in 1799 and executed by the garrote at La Punta, Havana, in 1851. See Index.

59. Saturnino Lora y Torres (1857–1918), a celebrated general in the army of liberation.

60. Antonio Lorda y Ortegosa (1845–1871), distinguished physician and heroic soldier.

61. Antonio Luaces y Iraola (b. in 1841, shot in 1875). A revolutionary paladin and companion of Gen. Ignacio Agramonte. His last words were: How fitting it is to die in such a holy cause!

62. José de la Luz y Caballero (1800–1862), famous as a separatist and educator. See Index.

63. Antonio Maceo y Grajales (b. in 1845, killed in 1896), bravest of the brave and an imperishable figure of the revolution. A magnificent monument stands to his memory in Havana (see Index). He was a valiant soldier but a humane one. When in 1878 Cuba was spilling her life blood for the cause of freedom, and one of his men proposed a plot to assassinate a certain powerful Spanish general, Maceo indignantly refused, remarking that he killed his enemies in a fair fight, not by underhand methods. His fame is undying, and his untimely death was a calamity to the cause. Maceo was a Cuban who fought for Cuba, but he would have been a hero in any land. His father, Marco Maceo, died fighting in an attack on Santa

Cruz del Sur, Sept. 28, 1873, and his entire family wrote immortal pages in the history of the war for freedom.

64. José Maceo y Grajales, a valiant revolucionario, brother to the foregoing, killed in 1896.

65. Francisco Maceo Osorio (1828–1872), eminent lawyer and patriot.

66. Eduardo Machado y Gómez (1836–1877), an erudite abolitionist, linguist, writer and patriot.

67. Felix Marcano (1845–1903), veteran soldier and separatist.

68. Luis Marcano (1850–1915), brother of the above and ardent fighter in the Cuban cause.

69. Donato del Marmol y Tamayo (1839–1870), noted patriot, fighter, and major general in the revolutionary army.

70. José Martí y Perez (1853–1895, see Index), the Cuban George Washington.

71. Pedro Martínez Freire (1845–1911), hero, writer, and author of La Revolución de Yara.

72. Bartolomé Masó y Marquez (1834–1907) one of the initiators of the revolutionary movement, sub-chief of the army under Carlos Manuel de Céspedes, an ardent autonomist whose name figures throughout the long struggle for independence.

73. Domingo Mendez Capote (1863–) lawyer, technicist, general in the Cuban army of liberation, vice-president of the republic in 1905.

74. Mario G. Menocal y Deop (1866–), revolutionary leader, technician, major general in the Cuban army, president of the republic from 1913 to 1921.

75. Guillermo Moncada (1838–1895), a brave, giant of a man, hero of many battles, idol of the revolucionarios and often referrred to as Guillermón (Big Bill) with the lion's courage. Spanish bullets seemed unwilling to kill him, so he died of tuberculosis.

76. Ignacio Mora y de la Pera (b. 1829, shot 1875), a rich intellectual who devoted his life and efforts to Cuban freedom. His brave and devoted wife, Anita Betancourt, followed him to the war and fought by his side in many a campaign until she was captured in 1871. See Index.

77. Juana Mora de Mola, a revolutionary heroine b. in 1830 and killed by the enemy in 1871.

78. Mercedes Mora de Mola, sister of the aforementioned, killed in 1871.

79. Rafael Morales y Gonzalez (b. 1845, killed 1872), an erudite lawyer, orator, newspaper writer and fervid supporter of the Cuban cause.

80. José Morales Lemus (1808–1870), lawyer, patriot, diplomat and active fighter in the wars for freedom.

81. William A. O'Ryan, a brave Canadian (b. Toronto,

1843) who espoused the Cuban cause, became a general in the revolutionary army, a member of the ill-fated Virginius expedition, and was shot at Santiago (see Index) in 1873.

82. Francisco Perdomo y Batista, a revolutionary patriot b. in 1820, killed in battle 1851.

83. Ramón Perez Trujillo (1845–1900), a prominent figure in the long war.

84. Ramón Pinto y López, a Spaniard, founder of the great Havana newspaper El Diario de la Marina, and ardent supporter of the Cuban cause, b. 1804, executed at La Punta in 1855.

85. Francisco de Frías y Yacott, Count of Pozos Dulces (1809–1877), a distinguished educator who devoted his life and talents to the Cuban cause; a prominent figure in the conspiracy of 1853; director of the famous Cuban newspaper El Siglo, from 1862 to 1868, and owner of a big sugar-estate where the Havana suburb of Vedado now stands.

86. Leoncio Prado, a Peruvian who became a Cuban patriot (b. 1849) and fought for its independence.

87. Silverio Prado (1813–1883), a prominent figure in Cuban wars.

88. Oscar Primelles y Cisneros, a Lt. Col. in the Cuban army, veteran of many battles, b. in 1868, killed in 1895.

89. Gonzalo de Quesada y Aróstegui (1868–1915), a close friend of Martí and a devoted worker for Cuban liberty.

90. José de Jesús Rabi (whose true name was J. de J. Sablón y Moreno), a patriot (1850–1915) about whom little is known except that he was a brave soldier and a major general in the Cuban army.

91. Juan Ruiz Rivera (1843–1910), a Porto Rican, commander of a regiment in the Cuban army, hero of many battles, and Sec. of the Treasury in Estrada Palma's cabinet.

92. José María Rodríguez y Rodríguez (1848–1903), a Lt. Col. in the Cuban army, known as Mayía, and a comrade of Maceo, Máximo Gómez, and other patriots.

93. Carlos Roloff y Mialofsky, a Pole who joined the Cuban army and became a writer and compiler of war records (d. 1907).

94. Pío Rosado y Lorie, a famous revolutionist b. in 1835, shot in 1880.

95. José Antonio Saco y López Cisneros (1797–1879), one of the most distinguished figures in Cuban history; an intellectual, a brilliant writer, a diplomat, opposer of the slave trade, founder and editor of several Cuban Reviews, author, and revered as the Mentor of Cuban Liberty.

96. Serafín Sanchez y Valdivia (1846–1896), a veteran of many battles and referred to as an adalid of Cuban liberty.

97. Julio Sanguily y Garrit (1846–1906), known as the Cuban Bayard; a general in the Cuban army and one of the

bravest and most picturesque figures in the Cuban wars. His adventures and exploits read like romance.

98. Manuel Sanguily y Garrit (1849–1912), a brother to the foregoing and lovingly referred to as Manuel de los Manueles. One of Cuba's greatest orators, a historian, newspaperman, founder of the Havana Review called Hojas Literarias, a senator, special commissioner to foreign powers, etc.

99. Jesús del Sol y Quesada, a brave patriot (b. in 1835), a colonel in the Cuban army, and one of the ill-starred men (of the Virginius) shot at the Santiago slaughter house in 1873.

100. Juan Bautista Spotorno y Geroviche (1832–1917), a Trinidadian and supporter of the Cuban cause; president in 1875 of the Revolutionary Govt.

101. Porfirio Valiente y de las Cuevas (1807–1870), an erudite lawyer banished for his rebel affiliations; lived in New York many years and was the representative in France and England of the revolutionary cause.

102. Felix Varela y Morales (1788–1853), a greatly revered Catholic priest who often went days without food to give what he had to the poor. Philosopher, founder of the first Philharmonic Society in Havana, and writer whose chief theme was the elimination of impiety, fanaticism and superstition. When he died (in St. Augustine, Florida) the Cuban Govt. brought his remains to Havana, where a busy street is named for him. Referring to one of Varela's reviews, José de la Luz Caballero (himself a famous educator) said: "As long as we think of the Island of Cuba we shall think with veneration and affection of the man who taught us how to think."

103. Bernabé Varona y Borrero, an ardent revolutionist known by the familiar name of Bembeta (a nickname for persons named Bernabé), b. in 1845 and shot at Santiago in 1873 — along with other members of the Virginius expedition.

104. Juan Bruno Zayas y Alfonso, a physician, patriot and active figure in the revolution, b. in 1866 and killed in 1896.

Facing the S.W. cor. of the Casa de Gobierno is the locally famous and distinctively Spanish *Ambos Mundos* restaurant, a meeting place for Iberians and a rendezvous for colonials of the old régime. Between 9 and 11 A.M. the corner is one of the busiest and most picturesque in the metropolis. Here assemble a swirling, vociferous crowd of lobbyists, *politicastros*, lottery-ticket vendors, and sellers of sweetmeats, articulated tin toy alligators, and a host of pinchbeck gimcracks and dingle-dangles. It is a sort of open-air curb clearing-house for the idle and voluble, who criticize the government and all its operations; swap gaseous ideas, and call it a good day's work when they have annexed a few pesetas by means of some tenuous scheme. At 11 A.M. the adjacent fondas fill up with a typical Spanish crowd that lacks only a few bullfighters to remind one of the Puerta del Sol at Madrid.

The Palacio del Congreso, or Senate Hall, overlooks the N.W. cor. of the Plaza de Armas, houses several of the govt. offices, and is a sturdy relic of Colonial days. The doorkeeper just within the main entrance will assign a guide (small fee acceptable) to the visitor who may wish to inspect the upper floor. The Senate Chamber is ornately embellished with green marble pillars, pilasters and Ionic sculptures; the woodwork is of fine Cuban mahogany. The handsome dome displays a painted group of 8 charming Cuban women symbolic of the beauty and wealth of the island. The portraits and busts are of Martí, Menocal, Estrada Palma, and others. In the richly decorated rooms assigned to the different provinces the *senadores* assemble and adjust the affairs of their districts. — The tablet at the l. of the stair leading to the upper floor advises that the Intendencia, the Contaduría, and the Tesorería general were established in the building in 1820, during the time of Don Claudio Martinez de Pinillo, counselor of State.

The Edificio Cuba, on Empedrado St., between the calles de Compostela and Havana (Pl. D.3) is of interest to the medical world. The marble slab let into the wall says: "Honor and Distinction to Spanish Medicine. In this house, Dec. 21, 1764, was born Thomas Romay y Chacón, an erudite physician and noted writer to whom Cuba owes, among other great benefits, the introduction and propagation of vaccine." The memorial (erected in 1887) does not do full justice to Chacón, who was one of the most distinguished men Cuba had produced up to that time. Beside being a celebrated physician he was a doctor of philosophy, a profound thinker, an economist, a writer, a poet, a linguist, the founder (in conjunction with his close friend, Capt. Gen. Las Casas) of Havana's first newspaper, and a public servant of rare generosity. He spent the best years of his life, with no financial gain to himself, proving to Cubans the merits of vaccination. Ten of these years he gave free to the Real Casa de Beneficencia, as its doctor. His Memoria on the Cultivation and Propagation of Bees in Cuba (printed in 1808) added enormously to the industrial wealth of the island, for from that time bee culture and the exportation of wax engaged the attention of many people. When the Spanish Crown accorded Cuba a new Constitution in 1812, and provided for a Provincial Deputation, Chacón (a Cuban Benjamin Franklin) was chosen for the delicate position of Secretary, and when it was abolished in 1814 and the old system reëstablished, he became advisor to the governor and chief figure in a score or more important associations. When the Constitution was reinstated in 1820 his sovereign honored him with practically all the crosses and orders at his command; in 1836 he appointed him physician in chief to the Royal Court. His life was full to the last hour, and when he died (in the house No. 116, in the Calle de Obispo, March 30, 1849, aged 85) it was only to begin living again in the hearts of his countrymen.

The Plazuela de San Juan de Dios (Pl. D.3), a jejune spot once the fashionable heart of the city, is interesting chiefly for an attractive seated marble figure, on a high pedestal, of Miguel de Cervantes Saavedra (1547–1616), the immortal author of Don Quijote de la Mancha. It is the work of C. Nicoli and it shows a gallant, imperial, be-ruffed figure in ancient costume, with a quill pen in his right hand, a manuscript in his left, and a pensive look in the eyes set deep in a gaunt, intellectual face. The bronze tablet on the house at the S.E. cor. of the plaza apprises the curious that Dr. Julio Cárdenas y Rodríguez was born in Matanzas April 12, 1849, was alcalde of Havana from 1906 to 1912, and that he died in the house Dec. 13, 1922.

The Plaza Vieja (old square), a picturesque survival of early days, in the N.E. quarter (Pl. E.4), is surrounded by massive weather-beaten portales and houses that once were the seigniorial mansions of the great. At one cor. of the plaza is a café more than 200 years old founded by a Mr. Tavern and long known as *el café de la taberna*. The streets in the immediate neighborhood are those of Old Spain, and the life roundabout is that of Cádiz or Valencia rather than the New World.

Academy of Science. San Francisco Plaza & Church. Paula Park & Church. The Docks. Luz Wharf.

The Academia de Ciencias, a fine old massive structure at No. 86 Cuba St., was erected as an Augustinian Hermitage in 1607, was occupied by the Academy of Science in 1837, and was reconstructed and renovated by Gen. Leonard Wood in 1901.

The Franciscan Church and Convento which at present houses the Central Post and Telegraph Offices (later to be transferred to newer quarters) stands at the foot of the Calle Brazil, flanks the small San Francisco Plaza (Pl. E.4) near the waterfront, dates from the last quarter of the XVI cent. and is one of the sturdiest old ecclesiological relics in the port. Substantial renovations were made in the original structure in 1737, so the present edifice may be said to be of that period. It is one of the best preserved examples in Cuba of the crudely massive, frowningly somber buildings erected by the Franciscan friars, and its austerity and severity suggest battlements and defensive functions rather than the tender graces of a gentle faith. The triple-storied tower, beside being a grim *memento mori* of a Franciscan emblem, long served as a landmark for mariners and a lookout for pirates, thus representing an unusual blend of the spiritual and the material.

The sculptured stone figure at the r. of the entrance commemorates San Francisco de Sales, a celebrated 16th cent. Savoyan predicador, Bishop of Ginebra, and founder of the Orden de la Visitación. That at the l. is Santo Domingo de Guzmán, founder (in the 13th cent.) of the Dominican Order. The old Convento had 111 celdas which opened on to the patio, and

many of the clerics who passed their uneventful lives therein lie buried beneath the floor the visitor now walks upon. Almost every excavation made in the soil beneath reveals the bones of some forgotten friar. — When the British under Lord Albemarle captured Havana in 1762, a church was demanded wherein the sailors might worship. The proximity of San Francisco to the harbor and the English fleet caused it to be selected, and for a year it was used as a Protestant church. Certain historians aver that because of this it was never again used as a Catholic church. Others say that it was so used until 1841 when the Franciscan Order was recast into the Tercera Orden, at which time the church and convento were closed. Later they were used as warerooms. Certain of the old decorations on walls and ceilings remain, and the patio, with its fountain, palms and singing birds still has a conventual aspect.

The Plaza de San Francisco, N. of the church, contains a drinking fountain erected by the Society for the protection of children, animals and plants. The handsome modern structure which faces the plaza at the N. and is topped by a flying Mercury is the Lonja Mercantil, or Commercial Exchange. There are many business offices in the neighborhood. The Port Inspector has his in the big San Francisco Wharf, facing the bay. The city tram-line becomes an elevated structure here as it flanks the waterfront.

The Dock Region at the S. is one of the most picturesque in the Port, essentially Spanish and reminding one of Valencia or Bilbao. The Machina Wharf dates from early times and was so called for a great *machina*, or *gria*, or hoisting-crane used by the Spanish Navy. From the Luz Wharf (at the foot of the Calle Luz) the Havana Central Rly. runs commodious ferry-boats to Regla, Casa Blanca and other points across the bay. It is the starting point for the Hershey Cuban Rly. which runs from Casa Blanca to the big Hershey Sugar Mill and Town, and Matanzas. The jejune old Paula Park, once a fashionable promenade, is now a resort for Spanish boatmen and sailors from many ships in the harbor. The cloistered houses date from early Colonial times. The old Paula Church, founded in 1667 as a hospital for Paulista women, destroyed in 1730 and rebuilt in 1745, is now a tottering ruin used by the Havana Central Rly. as a storehouse. The fine new concrete piers of the Ward Line S.S. Co. and others are here. Coastwise steamers of the Cuban Navigation Co. leave from this locality. Further S.W. are the big docks of the Peninsular & Occidental Steamship Co., The Florida Route.

The National Museum & Picture Gallery. Fine Arts Exhibit

The National Museum (*museo nacional*) and **Picture Gallery** (*galería de pintura*) or **Fine Arts Exhibit** (*exhibición de*

bellas artes), in the Calle *Aguiar* (Pl. E.4), is open daily (except Monday) from 1 to 5 P.M. (Sunday 8 to 11). Free. Fees unnecessary. The rooms containing the collection were never intended to house it and are not particularly adapted to their present purpose. The occasional endowment of private collections and other acquisitions render structural alterations necessary from time to time, so that the present arrangement is avowedly temporary — not only with regard to the rooms and the house, but also to the numbering and arrangement of the pictures and other objects. These are being so constantly shifted from place to place, rearranged and classified, that an accurate guide either to location or numerical description is impossible. As many of the objects are of limited interest to strangers, only those worth a detailed inspection are mentioned below. They are assembled in such small compass that the reader will have little difficulty in singling them out. — The most important pictures usually bear the title (*título*) and the name (*apellido*) of the painter (*pintor*), and can readily be distinguished despite the fact that they may be inscribed in Spanish. Others bear the name of the school (*escuela*) to which they belong, and the date (*fecha*). It can truthfully be said that unusual care is taken to prevent fakes from masquerading as originals. When a canvas is a copy (*copia*) it is so marked. The spirited pictures protraying episodes in the transcendental struggle for independence make a strong appeal to the sympathetic foreigner. — A catalog (*catálogo*) is said to be in preparation. The Director of the Museo is nearly always available, and visitors will find him courteous and helpful.

The **Collection,** the finest and most extensive in Cuba, owes its completeness to voluntary contributions by philanthropic citizens; to the laws which nationalized church property and enabled government to acquire pictures and other objects brought by ecclesiastics from Europe to embellish churches and convents in the Crown Colony; and to the tireless and constructive efforts of the governor of the island during the American occupation. Much time and thought were given by General Leonard Wood and his aides to save from neglect and destruction many of the pictures torn from churches, convents and private collections during the long revolutionary period, and albeit the present collection is modest compared to that in certain rich and sumptuous galleries in American and European cities, it possesses the charm of diversity beside being more Spanish in character than the usual collection in the North. It is particularly rich in copies of famous original paintings in the Royal Picture Gallery (or Museo) at Madrid (justly considered one of the richest galleries in the world) besides possessing replicas of paintings in other celebrated collections. Many of the greatest painters the world has known (*Raphael, Rubens, Ribera, Murillo, Velásquez, Van Dyke,*

Titian, Veronese, Zurbarán, Guido Reni, Correggio, Watteau, Goya, Poussin, etc.) are represented either by originals or skilful copies, some of which deserve close examination. All are of interest to lovers of good pictures, and while the collection is one of miscellaneous gems, rather than a chronological series of schools, it will amply repay the inspection the visitor accords it.

From time to time public-spirited art-lovers loan pictures to the *museo,* thus giving visitors and the general public an opportunity to enjoy them. At other times valuable pictures are placed on exhibit with the ultimate purpose of sale, so that the number grows almost constantly. Many precious private collections of pictures were sacrificed or hopelessly scattered during the long struggle for independence, and in that memorable period many valuable paintings left the island never to return. Others were hidden in the thick walls of churches and convents to escape the clutches of would-be ravishers and to await a more auspicious time for revealment. A liberal and art-promoting government is ever on the watch for specimens of the rare and valuable paintings which are believed to exist on the island, and it buys them when the occasion offers. A growing number of good pictures by Cuban artists reach the gallery from time to time, thus augmenting the collection.

Conspicuous objects in the museo are the rowboat in which the daring revolutionary major general *Antonio Maceo* crossed the *trocha* (near Mariel) during the Weyler régime; the skeleton of the horse ridden to victory by the famous war general *Máximo Gómez:* a spirited painting of the *Batalla de Palo Seco,* and numerous personal relics of *José Martí, Albear y Lara, Felipe Poey, José Jacinto Milanés,* the *Count of Pozos Dulces, Dr. Carlos T. Finlay, Juan Clemente Zenea,* and other celebrities. The carved furniture (of Spanish governors and captains general of Cuba), sculptures in marble, porcelains, fans, medallions, ancient jewelry, and whatnot are similar to those in other museums. There are some interesting relics of the autochthonous Siboneyes; an exhaustive collection of flags, war-implements, busts, death-masks, priestly robes, old newspapers and the like, and a piece of wood from the house in which the immortal Miguel de Cervantes Saavedra was born. The finely executed bronze bust of *Un Matón* (a killer), by the Cuban sculptor *José Vilalta de Saavedra,* is worth looking at, as is also the bronze bust (by *Hundo*) of Marie Antoinette. The heroic bronze bust of Abraham Lincoln is the work of Gutzon Borglum. The bronze group entitled *La Pequeña Mamá* (the little mother) is by *Mario Corrieri.* The handsome sword in a gold scabbard was a present by Queen Victoria to the coast guard *Antonio Veguilla,* for his bravery in capturing the pirates who had killed certain

officers of the British brigantine "Vernon." Philatelists will be interested in the collection of Cuban Postage Stamps used during the Spanish régime. In it is some paper money ranging from 5 cents to $200.

What is regarded as the gem among the pictures, one of the most valuable paintings in Cuba and perhaps in all Spanish-America, is the **Martirio de San Bartolomé** (Martyrdom of St. Bartholomew), by *José* (or *Jusepe*) *Ribera*, a celebrated Spanish Neapolitan painter (b. 1538, d. 1656) surnamed *El Españoleto*, a pupil and frank imitator of *Caravaggio* and widely celebrated for the excellence and dignity of his historical work. Time has not dealt mercifully with this painful and unhappy masterpiece, the brilliant sunshine of the tropics during several centuries having dimmed the originally fine chiaroscuro effect and marred the taut canvas. Like many Spanish painters of his time, *Ribera* chose intensely realistic ecclesiastical subjects for the best manifestation of his genius, and the agonized expression on the faces of his suffering martyrs, the strained muscles and the contorted body undergoing torture, pain one by their bald realism. In point of coloring and general effect this painting strongly recalls *Ribera's* well-known *Laban Feeding his Flock*, a large canvas at present in the San Carlos Academy at Mexico City. *Ribera* was known as the Painter of the Inquisition, and his skill in portraying physical suffering was uncanny. Several of his masterpieces — Prometheus, Jacob's Ladder, The Holy Trinity, and others, along with a replica of the Martyrdom of St. Bartholomew, hang in the Royal Picture Gallery at Madrid.

San Simón Apostol (St. Simon Apostle), a copy in deep rich browns of good color, but faulty in execution, of an original by *Ribera*. *San Gerónimo en Penitencia* (St. Jerome in Penitence), copy of an original by *Ribera*. *San Bartolomé Apostol*, copy of an original by *Ribera*.

San Gerónimo (St. Jerome), a strikingly life-like, masterful canvas, painted with light-proof colors in a sfumato effect. Attributed to *Ribera* and perhaps authentic. *San Gerónimo* was a favorite theme of this master, and many copies of the original have been made by skilful imitators. — *Baco* (Bacchus), God of Wine, copy of an original by *Ribera*. Fervid in color and noteworthy for the suggestion of playfulness of the subject. — *La Magdalena Penitente* (the Penitent Magdalen), copy of an original by *Ribera*.

San Pedro Levantando el Paralitico (St. Peter raising the Paralytic), by an unknown painter of the *Ribera* school. It is strikingly like the best work of *Baltazar de Echave, el Viejo* (the elder), a celebrated painter of the Venetian school who emigrated to Mexico about 1590, founded the Mexican School of Painting, and, because of a similarity of method to *Tiziano*, became known as the Mexican Titian. Both his work and

his school exercised a transcendental influence on art in New Spain. This canvas bears many of the marks of this master, who was renowned for his fertility of invention in pose, his wonderful execution in brilliant, light-proof colors, and his unquestioned power of composition.

Jesucristo y Simón Cirinéo (Christ and Simon of Cyrene), an admirable copy (by an unknown artist) of one of Titian's masterpieces (*Tiziano Vicelli*, surnamed the Divine, b. 1477, d. 1576, at 99 years, of the plague, founder of the Venetian school and noted more as a colorist than for his drawing). In the picture an anguished Christ is shown laboring beneath a heavy cross, on the road to Calvary. Simon stands by in an attitude of sympathy and helpfulness. The technical supremacy of the great master is ably represented in this copy, which, though suggestive of intense feeling, is without the slightest trace of a theatrical effect. The word *cirineo*, derived from *Cirinaica*, a district in ancient Africa whence Simón is supposed to have come, has a special significance in the Spanish mind, and is often used to express an *assistant*, from the allusion to this tender episode of the *Via Crucis*, where Simón begs to be allowed to help his beloved master carry the cross. — St. Matthew, Chap. 27, 32d verse: "And as they came out, they found a man of Cyrene, Simon by name: him they compelled to bear his cross."

El Entierro del Señor (The Entombment of Christ), a companion picture to the above, copied from an original by Titian. A striking scene wherein numerous figures are finely drawn in raiment of the rich reds and blues which Murillo loved to spread over his canvases. [The original Entombment is in the Louvre, but in the Royal Picture Gallery at Madrid there is a replica, a glorious voluntary painted expressly for Philip II by Titian when he was in his 82d year. Some of this great master's finest work was done after he was 90.]

La Dolorosa (Our Lady of Pain), a copy of a painted gem by Titian, in the Royal Gallery at Madrid. Some of the sublime art of the exquisite original of this painting is shown in the copy, where every line and tint express one idea, hopeless grief for a beloved companion. The expression of pain on the face of the sorrowing mother is so poignant in its perfection that it hurts to look at it.

Santa Isabel de Hungría (St. Isabella of Hungary), a huge canvas (about 12 by 18 ft.), donated by *Señor Ramón Pelayo* and attributed to *Bartolomé Estéban Murillo*. It portrays a charming life-size figure of Saint Isabel (daughter of Andrés II of Hungary, and wife of the Landgrave of Thuringia, Luis IV; b. 1207, d. 1231) washing the head of a street waif while other mendicants in the background await their turn. This canvas, though valued at $80,000, lacks the warm, harmonious color effect and the mastery of execution characteristic of Murillo's best work in his third manner.

In order properly to classify Murillo's paintings one has to recall that many of his early pictures, painted in his first manner, when he was yet a youth, for export to the Spanish Colonies of America, fell far short of his later efforts, finished in what is known as his third (last and best) manner. Usually these were little sacred gems of painted excellence, sometimes portraying just the head and bust of an indescribably winsome madonna, a divinely beautiful virgin, a full-formed entrancing *concepción*, or an assumption such as this gifted Spaniard only could portray. His favorite colors were rich light-proof reds and blues velvety in their permanent softness. The faces of his angelic children, and his surpassingly beautiful madonnas were selected from Andalusian village types, with patrician faces, great innocent, melancholy eyes, almost visibly trembling lips, and an expectancy of expression that haunts one by its indefinable charm. In some masterly way he succeeded in differentiating them from all others. To see them was to know them as *Murillos*. The casual, superficial sightseer could not fail to be impressed by their solemn, appealing beauty. The immortal ray of the soul shines through the eyes of his madonnas in a way that thrills the most stolid observer. The faces of his women, suffused with tender loveliness, belong more to the 20th century than to that in which the master lived and loved and worked, and this no doubt is why his present-day devotees love them best. Certain of Murillo's pictures of the Virgin and the Child Jesus in her arms are the most beautiful things ever laid on a canvas.

In art *Velásquez* is spoken of as an eagle, *Murillo* as an angel. He is thought to combine the truth of *Velásquez* with the vigorous effect of *Ribera*, the harmonious transparency of *Titian*, and the brilliant vivacity of *Rubens*. Spain gave him the name of *Pintor de las Concepciones* (painter of conceptions) because he was insuperable in the art of representing the divine idea. During his life (he was born at Seville Jan. 1, 1618 and died there April 3, 1682) he painted 481 pictures which now are scattered all over the world. Forty-six are preserved in the *Real Museo de Pinturas*, on the Prado, at Madrid. One of his most celebrated canvases, a *Virgen de la Concepción*, is in the Louvre. Several fine examples exist in Mexico, one, a beautiful Assumption, in the Guadalajara cathedral. His first master was *Juan del Castillo*. On the death of Philip IV, his successor, Charles II, made him court painter, but as he was not willing to live in Madrid he continued to work in Seville until his death, which occurred in consequence of a fall from a scaffold while painting in the Church of the Capuchin monks. He was so successful in his work that he had many imitators. Some of these copied his style with such embarrassing perfection that a host of paintings attributed to *Murillo* were never seen by him. *José María Ibarra* (1688–1756), next to *Miguel Cabrera* the greatest Mexican painter of the 18th century, copied *Murillo* so successfully that he came to be known as the Murillo of New Spain. It requires an expert properly to classify their productions.

Madonna and Child, a small canvas bearing the imprint of genius and attributed to *Murillo*. The dark red coloring of the raiment, the Andalusian features of the mother and child, and the startling *vaporoso* effect all reflect the master's touch. The large questioning eyes of the *niño* shine with a loving winsomeness that reaches the heart of the beholder. From a utilitarian viewpoint the canvas is interesting because, small as it is, if offered for sale in the open market it would perhaps bring $25,000. But it should be borne in mind that the copies of this favorite motive are innumerable.

Sacra Familia llamada del Pajarito (Holy Family called "of the Bird" because of the bird in the child's hand), a realistic copy of a celebrated original (one of Murillo's favorites) in the Royal Gallery at Madrid. A familiar scene drawn from an Andalusian cottage and admirably portrayed. The head of

the Virgin is charming; the expression on the child's face as it contemplates the little bird in its hand is purely human and infantile. St. Joseph steadies the child against his knee, while a little dog sitting in front of him eagerly watches the child and the bird. The original, painted in Murillo's first or cold (*frio*) manner, when he was still under the influence of *Ribera*, shows certain inequalities which have faithfully been copied by the painter of this canvas.

San José (St. Joseph), a copy of an original *Murillo* by one of his pupils. — *Los Niños de la Concha* (Children and Shell), an indifferent copy of an original by *Murillo* in his first manner.

San Bruno Asceta (St. Bruno the Ascetic), a striking picture, creepy in its realism, of a ghastly, emaciated hermit clad in a monkish gabardine or *capucha*, contemplating a human skull he holds in his hand. The sobriety and dynamic force of an intensely realistic school are manifest in every brush-stroke of this picture, which makes a singular impression on the beholder. It is attributed to *Francisco Zurbarán* (1598–1661), a noted artist of Estremadura who did such masterful work that he was called the Spanish *Caravaggio*. *Zurbarán* pushed the realistic method to a painful extreme, depicting the cowled members of the great Spanish establishments that patronized him with unexampled truthfulness and *grandeza*. He it was who raised this previously insignificant branch of art to a new importance. The Carthusian scenes in the Museo at Sevilla, and the Mercenarian scenes in the cathedral there made him famous and are among the most striking of his works. No one ever had so sharp an eye for monkish life and gesture, and none ever discriminated more subtly among the various orders and the different ranks of the brothers of the tonsure. A peculiarity of much of his work is that all the light comes from one side, throwing sharply defined shadows relieved by reflections. At a late period in his life he acquired a softer manner marked by dark *sfumato* shadows on a ground glowing with light. Some of his pictures are decidedly Flemish in character. His *Christ in the Castle of Emmaus*, in the San Carlos Gallery at Mexico City, is one of the most superb canvases in the Americas. The five full-length pictures of monks in the white raiment of the Order of Merces, in the Academy of Fine Arts, in Madrid, are noteworthy examples of his style. For a more detailed reference to this great Spanish master (as well as to others mentioned here), consult **Terry's Guide to Mexico**, p. 314.

Las Meninas (Maids of Honor in waiting on the Queen), an illuminating copy of a widely celebrated original (in the Madrid Picture Gallery) by *Velásquez* (*Diego Velásquez de Silva*), a noted Spanish painter who was born in Seville in 1599, and died in 1660. The priceless original, which is clearly stamped with the genius of the great master, is regarded by many as his finest production. It is a sort of tableau vivant in

which several notable personages are represented. The scene takes place in the artist's studio while he is painting Philip IV and his queen, who are supposed to stand where the spectator should be, so as to be reflected in the glass at the far end of the room. At the right of this reflection, quite in the rear, at a door opened at the suggestion of the artist to provide more light, stands *Don Joseph Nieto*, the queen's quartermaster, drawing the curtain aside. Farther back in the gloom produced by closed shutters are two Court Officials remarking with bated breath upon the beauty of the group. Near by stands *Doña Marcela de Ulloa*, a *Señora* in waiting, clad in a convent habit, and a *guardadamas* (ladies' guard) whose duty it was to ride with the coaches of the Court ladies and conduct the audiences.

In Spanish Court circles Maids of Honor were specially selected for their beauty, and certain of them have been referred to as "fairer than Love is painted." The one here kneeling in profile is *Doña María Agostina*, daughter of *Don Diego Sarmiento;* she holds a gold salver from which she hands the princess *Infanta Margarita* (daughter of Philip IV) — who is standing in the central foreground — water in a red cup made of *bucaro*, a fine scented clay brought from the East Indies. The other facing her and curtsying slightly, is *Doña Isabel de Velasco*, daughter of *Don Bernardino López de Ayala y Velasco, Conde de Fuensalida*. On the right, and more to the front of *Doña Isabel*, are two Court dwarfs (*Mari Barbola* and *Nicolasico Pertusato*) and a sculpturesque-looking mastiff crouched half asleep at the edge of the frame. At the left of the picture, half within the shadows, and before his easel, stands the artist himself, a long brush in his right hand, in his left the palette and painter's stick. There is a curious note of suspense in the tableau. The princess, while taking the *bucaro*, glances toward her royal mother in the foreground; *Doña Isabel* looks with a curtsy in the same direction; *Mari Barbola* hangs with the eyes of a trusty watchdog on those of her mistress; the *guardadamas* while listening to *Doña Marcela's* whisperings keeps an eye on the king; *Nieto* turns at the rear door with an inquiring look, and *Velásquez* glances over the heads of all to see if the opening of the door has admitted the required additional light. The loveliness of the *meninas* offsets the bouncy stiffness of their antiquated garments, and the cool, pleasing colors of the canvas and the captivating winsomeness of the little figures, attract and hold the attention and sympathies.

La Fragua de Vulcano (Vulcan's Forge), a noteworthy copy of a splendid original (in the Prado Gallery) painted (in Rome) by *Velásquez*, in his second manner and as a result of his studies in the nude. Although reflecting fine modeling, and supple freedom of the brush, the theme lacks the highest imaginative power. Apollo as shown here is devoid of the divine attributes

usually ascribed to him, and Vulcan and his companions recall common blacksmiths listening to a morsel of scandal. Apollo, an intimate friend of Vulcan, is portrayed good-naturedly informing him of his wife's (Venus) repeated flirtations with Mars. The expression of surprise, disgust, and incredulity on the god's countenance and that of his assistants, who stop their work to listen, are too realistically human to be godlike. The beauty of the half-naked human forms compensates one for the lack of divinity of the two gods.

Los Borrachos (The Topers), a copy of a fine original (in the Madrid Gallery) by *Velásquez*, painted in his first manner, when he was under the influence of *Ribera*. Not as fine as some of the Spanish master's later canvases, but of good color and unusual fidelity to detail. The theme is the mock coronation of a befuddled toper by his drunken companions. Though deficient in the finer sentiments, it is rich in meaning. The humor and feeling, the detail of the bowl of wine, and the general grouping and expression are excellent. The mirth strikes the observer as being somewhat forced, but this is due to the copyist, since the original has been compared by critics to some of Caravaggio and Ribera's best work. So fine is some of this master's work that it has been said that he "paints the very air"! (*pinta el aire*).

Las Hilanderas (The Tapestry Weavers), a large canvas (about 8 by 12 ft.) of lively and harmonious coloring, copied from a famous original (in the Madrid Gallery) by *Velásquez*. One of his most wonderful pictures, in his third and last manner. The effects of light and shade, the perspective and the general treatment of the interesting theme are amazingly good. In the foreground several women with charming faces and figures are observed spinning and otherwise preparing materials for making tapestry, while in the background a specimen of the finished work is being shown to some ladies. The subject of the tapestry is the Rape of Europe, from the painting (by Titian) in the gallery of the Marquis of Salamanca. The original is a triumph of *chiaroscuro*, and it was painted with such admirable fidelity that Charles I, of England, when he was the Prince of Wales, caused Rubens to make him a copy of it. It is a canvas to which one will wish to return again and yet again, and each inspection will reveal recessive beauties of line and color at first unnoted.

El Primo (The Cousin), a copy of good color but otherwise poorly done, of a famous original (by *Velásquez*) in the Madrid Gallery. *El Bobo de* (the fool of) *Coria*, a copy (by *E. Larraz*) of an original (by *Velásquez*) in the Madrid Gallery. *El Niño de* (the child of) *Valleca*, a copy of an original by *Velásquez*, in the Madrid Gallery.

The three foregoing portraits are segments of a quartet known as Philip IV's dwarfs, the fourth, *Don Sebastián de*

Mora, not being represented here. *El Primo* is seated with an open book before him, an expression of arrogant pride on his countenance. The vacant expression of the *Niño* is one of idiocy, that of the *Bobo* one of spiteful cunning. The *Bobo* evidently is telling a droll story. The original paintings are among the best examples of the work of *Velásquez*, portraying the facility with which he could express character and moods in the human face.

Don Antonio el Inglés (the Englishman), a copy of an original by *Velásquez*, is a further example of the admirable skill of this artist in producing effects by small means. Concentrated spleen is the expression on *Don Antonio's* unhappy face, due, mayhap, to the fact that he, too, was a dwarf upon whom all the world looked with contempt.

Retrato del Rey Felipe IV (Portrait of King Philip IV), a large canvas; *Retrato del Príncipe* (portrait of the prince) *Don Baltazar Carlos* (son of Philip IV), and *Don Fernando de* (Don Ferdinand of) *Austria*, out hunting with his dog, and others of a like character, are all copies of certain of the 40 famous portraits painted by *Velásquez* and now on exhibition in the Madrid Gallery. Philip IV was *Velásquez's* patron.

El Bufón Don Juan de Austria, copy of a famous original (in the Madrid Gallery) by *Velásquez*. The title is misleading, and should read *apodado* (nicknamed), since *Don Juan* (Philip Second's half-brother, and bastard son of Carlos V) was a military genius and a famous figure in the celebrated Battle of Lepanto — a naval victory gained Oct. 7, 1571, by the Italian and Spanish fleets (commanded by *Don Juan*) over the Turks, west of Lepanto. A magnificent painting commemorating this episode hangs in the Galería de San Carlos, in the Mexican capital. He is usually referred to as *El de Lepanto*. The *bufón* (buffoon) was so named because he looked and dressed like the great captain. The mischievously saturnine expression on the bufón's face is strikingly realistic.

La Coronación de la Virgen (Coronation of the Virgin), an indifferent copy of a magnificent painting (in the Prado Museum) by *Velásquez*.

San Cristóbal (St. Christopher), a canvas of bizarre coloring and doubtful authenticity attributed (no doubt erroneously) to the great Italian master *Pablo Veronese* (1528–88), a skilful painter of many celebrated pictures; among them *Leda and the Swan*, the *Death of Adonis* (both in the National Gallery at London), *Jesus Disputing with the Doctors*, *Jesus and the Centurion* (in the Madrid Gallery), etc. The present canvas bears but little resemblance to the talented Venetian's fine work.

El Joven entre el Vicio y la Virtud (Youth between Vice and Virtue), likewise of the Venetian school and perhaps just as erroneously attributed to *Veronese*. The original (which is in

the Madrid Gallery) is full of the wonderful tones that give distinction to the master's palette. The present drab copy displays none of his marvelous technique. In any event the theme is poorly conceived, and the feeble copy accentuates it. Judging from appearances the youth is not old enough to know much about vice, and even if he were, the bold lady with the generously bare bosom is not sufficiently provocative to lure any level-headed person from the path of virtue.

San León el Grande saliendo al encuentro de Atila (Pope Leo I going out to meet Attila), an old picture commemorating the historical invasion of Europe in 452 by Attila, King of the Huns, surnamed the Scourge of God. Though Attila invaded Italy he was dissuaded from sacking Rome by the great Pope, who went out to meet him as he entered the city. While this canvas is attributed to Raphael (*Rafael Sanzio*, 1483–1520), painter of two of the most beautiful pictures in the world, Christ Bearing the Cross to Mount Calvary (often called *El Pasmo de Sicilia*), and the immortal Transfiguration (the former in the Madrid Gallery, the latter in the Vatican), it does not bear the indisputable marks of that greatest of great masters; he whose divinely beautiful work has awakened feelings of rapture in the breasts of generations of human beings. The subdued coloring, the excellent drawing and the undoubted age of the canvas are manifest, but they do not convince.

Columbus in Chains (on board the ship which is to conduct him to Spain, by the order of Don Francisco de Bobadilla, who was sent out by the Crown to investigate conditions at Santo Domingo). A companion picture to *Colón Ante el Conserje de Salamanca*, the work of Miguel Malero. Columbus is shown being tried before judges for mismanagement of the new West Indian colonies.

La Caza de Diana (Diana of the Chase), a copy of a masterpiece by *Peter Paul Rubens* (1577–1640), a celebrated Flemish artist famous as a colorist, and painter of historical and sacred subjects, portraits, landscapes, etc. The warm flesh tints of the goddess (of the moon, and protector of the female sex) are portrayed with singular ease and simplicity. Among Rubens' most famous pictures are the Descent from the Cross (in Antwerp), Elevation of the Cross, and Fall of the Damned (Munich), and Rape of the Sabines (London).

La Serpiente de Metal (the Brazen Serpent), copy of an allegory referred to and commemorated by a stained glass window in the fine Gothic Church of La Reina, Habana. — *Cabeza de Viejo* (Head of an old Man), copy of an original by *Rubens*. — *Doña María de Médicis* (queen consort of Henry IV of France, b. 1573, d. 1642), a copy by some apt pupil of the Flemish school, of an original by *Rubens*.

Apolo y Marcias, a large canvas of good color and fidelity to

detail attributed to Correggio (*Antonio Allegri de Correggio*), a famous Italian painter (1494–1534) of the Lombard school, a past master in the difficult art of foreshortening, and in the management of light and shade distributed over large spaces and affecting multitudes of figures. Though believed to be an original, this canvas is more likely the work of some adept copyist. — *Los Tres Músicos Ambulantes* (Three Wandering Musicians), a copy of an original by *Jacob Jordaens*, a famous Flemish painter (1593–1678) and pupil of *Rubens*.

Vandyck y el Conde de Bristol, a well-executed copy of an original (in the Madrid Gallery) by *Sir Anthony Vandyck* (1599–1641), a celebrated Flemish painter and a pupil of *Rubens*. The Earl of Bristol (English ambassador of Charles I to Philip IV) clad in white stands at the left, in the picture, the painter, clad in black, at the right. The clear, silvery tone of the canvas is excellent, and the contrast striking. — *Portrait of Enrique, Conde de* (Henry, Count of) *Berg*, copy of an original (in the Madrid Gallery) by *Vandyck*.

La Vírgen y el Niño (the Virgin and Child), a canvas (perhaps authentic), by *Guido Reni* (1575–1642), a noted painter of the Bolognese school, widely known for his celebrated *Madonna of the Chair;* his various *Ecce Homos* and other pictures. The dead white aspect of the sleeping child is a characteristic of the *fade* or *wan* mannerism which differentiated his later work from that done in middle life. The treatment is dignified and not without a sort of insipid charm. Another canvas on the same order and subject exists in the collection. While the reds and blues of the Virgin's garments retain much of their original tone, the child's face is a bloodless white. Note that the flesh tint is still preserved on the ends of the finger tips. The general effect is like that on the ashen faces of *Leonardo da Vinci's* celebrated Seven Virtues, which hangs in the San Carlos Gallery at Mexico City. Like *Da Vinci's* famous *Mona Lisa*, this canvas, once seen, is not forgotten. It possesses a strange charm which haunts one.

El Entierro del Conde de (the entombment of the count of) *Orgaz* (a town in Toledo province, Spain), a large, ovaliform canvas displaying many figures painted in harmonious colors. A copy, by *Estéban Domencch*, of an original (in the Madrid Gallery) by *El Greco* (Domingo Teotocópuli), a Greek painter (a disciple of Titian), who established himself in Spain (in the XVII century), where many of his fine pictures are preserved. — *El Caballero de la Mano al Pecho*, a copy of a portrait (by the same artist) of a man in black with his right hand on his breast and wearing a sword. Original in the Madrid Gallery. — *San Basilio* (St. Basil), a copy of an original by *El Greco*.

Dia de Campo, or *Une Fête Champêtre* (a Day in the Country), by *Jean Antoine Watteau*, a famous French genre-painter (1684–1721) celebrated for his successful portrayal of conven-

tional shepherds and shepherdesses, fêtes champêtres, rustic scenes, and whatnot. The style of female dress represented in many of his canvases consists of what was known as a "sacque" with loose plaits hanging from the shoulders; it is still known as Watteau. The present picture has many of the marks of an original, but as the original hangs in the Madrid Gallery, this is either a replica or a copy.

Retrato del Autor, a copy of a portrait of *Andrea del Sarto*, a celebrated Florentine painter (1486–1531) noted for his frescoes. Of good color and well drawn. — *El Casto Joseph y la Mujer de Putifar*, a striking canvas of good color, by *Juan Biliverti* (1576–1644), commemorating the biblical legend of Potiphar, the owner of Joseph, and the wife who tried unsuccessfully to seduce the slave. A daring conception admirably portrayed, happily saved from pruriency by a fine inspiration and masterly workmanship.

La Maja Echada, a painting depicting an uncomely reclining (*echada*) woman clad in a clinging, slinky gown that shows her contours in clear relief, and on the doubtful side of modesty; and

La Maja Desnuda (nude) portraying the same woman naked. Companion pictures copied from the celebrated originals (in the Madrid Gallery) by *Don Francisco de Goya y Lucientes*, an Aragonese genius (1746–1828) who left various pictures of note in the Spanish galleries. Goya has been referred to as the racy, truly national, original painter of modern Spain. The sprawling attitude of the willing lady is not graceful, and the drag of the draperies is arranged with such studied carelessness that the effect repels rather than attracts. The copyist has not been fortunate in his facial expression, as the original *maja* (sport, gallant) is not unhandsome. *Goya* painted with daring realism yet with great poetic feeling, and this usually debars any suggestion of grossness or vulgarity.

Don Francisco Bayeu, a portrait (copy of an original by *Goya*) of an illustrious Aragonés painter (companion to *Goya*) noted for his academical style. — *Aparición de la Virgen al Apostol Santiago* (Apparition of the Virgin to the Apostle St. James), by *Francisco Bayeu*. *Retrato del Actor Maigüez* (copy of an original by *Goya*) of *Isidoro Maigüez*, a celebrated (XIX century) tragedian of Carthagena. — *Muchachos Cogiendo Fruta* (Boys Stealing Fruit), copy of an original by *Goya*. There are several other minor canvases in the collection by the same painter. *Cristo y las Santas Mujeres* (Christ and the Sainted Women), a good picture by an unknown artist, commemorating a tender episode on the road to Calvary. *Un Etiopo* (An Ethiopian), a 17th century painting (by an unknown artist), of unusually rich coloring skilfully applied. Light-proof colors and an unusual execution make this canvas well worth looking at. *Los Reyes Magos* (The Holy Kings), an

oscuro painting, by *S. Medina*, of good color and considerable detail.

Foso de los Laureles (The Laurel Ditch; see Index), a large and conspicuously good canvas depicting an anguished Cuban mother protesting against the execution of her sons by Spanish soldiery. An excellent example of modern Cuban art, vigorous in execution, tragic in its pathos, and portraying grief and passionate resentment with intense realism. The artist is *Don Leopoldo Romañach*, of the Cuban Association of Painters and Sculptors. — *Retrato de Juan S. Abreu*, a portrait notable for its good color, by *Romañach*. — *La Última Prenda* (The Last Pledge), a striking canvas (by *Romañach*) portraying a woman in distress pawning her wedding ring for the sake of her child. Other pictures by *Romañach* are *La Gitana* (The Gypsy), and *El Viejo de la Muleta* (Old Man with a Crutch).

Cuadro de los Rosarios (Picture of the Rosaries), a noteworthy canvas by *M. Vega*, a contemporary Cuban artist (1918), depicting seven peasant women of the Roman campagna kneeling and worshiping in a Roman church. The color tones are enticing, the reposeful, self-conscious faces of the women fresh and stimulating. Note the different attitudes and the varying colors of the headdresses (*moños*).

El Papa Blanco y el Papa Negro (The White and Black Popes), a small but attractive picture by the Spanish painter *José Villegas* (1848–1921). Portrays a celebrated religious controversy between Pope Pius X, and Padre Martín, a well-known (black) leader of the Jesuits. — *Fundamental*, a pleasing canvas depicting a man and a yoke of oxen plowing in ungenerous soil, the work of *E. Valderrama* (1915). — *Una Calle de Pensicola*, by *Luis Graner*, a striking nocturne with a seascape at the end of a village street flanked by quaint houses. Harmonious in its somnolency.

Oficios de la Semana Santa (Holy Week Ceremonies), a small but valuable picture with a lavish display of well-executed figurines of somberly clad ecclesiastics discussing the requirements of Holy Week. The work of *Francisco Pradilla*, a celebrated Aragonese (1841–1921).

El Charlatán Sacamuelas (The Quack Toothpuller), a humorous and notably well-executed painting copied (by some expert student of the Flemish school) from an original by *Teodoro Rombouts* (1597–1637). The expression on the face of the quack as he pulls the tooth of his credulous victim is extraordinarily realistic.

Huida a Egipto (Flight into Egypt), a large canvas of good color, by *Pietro Certoni*, of the Italian school. *Los Jugadores* (The Players), a large canvas of considerable charm attributed to *Valentín* (of the French school). *Paisaje Religioso* (Religious Landscape), a picture of considerable feeling, by *Nicolás Poussín*, a noted French historical and landscape

painter (1594–1665). Several admirable paintings from his brush are in the Madrid Gallery. *Batalla de* (Battle of) *Champigni*, a rectangular canvas of noteworthy detail, by *Angel Melero* (1865–87). *Cristo Yacente con la Virgen* (Christ and the Virgin), a large picture by the same artist, left unfinished at his death and not very happily completed. *Santa Teresa de Jesús*, a fine picture donated by the Santa Teresa Convent and bearing a close resemblance to some of the excellent work of *José Rodríguez Juárez*, surnamed the Mexican Carracci. *El Rey* (King) *David*, an attractive portrait by *Gaspár de Crayer* (1582–1669), of the Flemish school.

Nodrisa (Nurse), a spirited composition copied from an original by the eminent French artist *Jean Baptiste Van Loo* (1575–1642), distinguished as a portrait painter. — *Jupiter y Venus*, by *Eustaquio Le Seur* (1617–55) of the French school. *Barbudo* (Longbeard), by *Fabritzins* (1624–54) of the Dutch school. *Leyenda Flamenca* (Flemish Legend), a large and spirited canvas of good color and drawing, by *Jan Victors* (1620–83) of the Dutch school. *Clara de Luna* (Moonlight), by *José Crucél*, a picture showing the entrance to Havana harbor. *El Niño de la Sandía* (the Child with the Watermelon), by *Joaquín Sorolla*, a contemporary Spanish painter of the Valencian school. *Paisaje de Italia* (Italian Landscape), and *Pasando La Charca* (Crossing the Pool), two handsome pictures, vigorous in conception and execution, by *Don Antonio Rodríguez Morey*, Director of the Museo Nacional of Habana.

The student interested in Cuban Art is recommended to get in touch with the director of The Escuela de Artes, Pintura y Escultura, of Havana. For the street address consult the Telephone Directory. — Other Museums are in the Colegio de Belén, in Marianao; the Instituto de Segunda Enseñanza, etc.

Colón Cemetery. Tropical Park. Jesús del Monte. La Víbora.

The Cristóbal Colón Cemetery, a vast walled necropolis covering 20 acres or more in the N.W. quarter of the city (see the plan) in the Vedado district, is, because of its many fine monuments, regarded as one of the sights. While it dates from 1870 the idea for it originated with Bishop Juan José Diaz Espada y Landa (1756–1832), in whose time the pernicious and unsanitary practice of sepulture in the church walls, under the floors and in the yards, was in vogue. Finding himself attacked by yellow fever in 1804, he vowed that if he recovered he would give Havana a central graveyard. In due time he established the *Espada cementerio* behind the old San Lázaro Hospital. It was fashioned after the old Roman *columbarium* (dove-cote, pigeon-house), with arched and square-headed recesses for coffins or incinerary urns. While certain of these *nichos* were sold in perpetuity, others were rented for a

year or two, at the expiration of which the bones were withdrawn and cast into a common charnel-house, or ossuary. The action and the results were ghastly. This gruesome practice was carried out in a small way in the present, enlarged cemetery, but the *osario*, or bone-pit (at the far l. of the entrance) is now closed to public view. The judicious bestowal of a peseta or two on the man in charge of it may lubricate him into action, but it would be a greedy or morbid person who would want a second peep at the collection.

An economical way of reaching the *cementerio* is to board a street-car marked *Universidad-Aduana* at Central Park and travel N., then W. It crosses the Prado near the Malecón before entering the residential section lying at the W., and if the visitor so wishes he can descend here and see the La Punta Fortress, the Malecón, and the monuments facing it. At other points on the line he can inspect the Maceo Statue, the Maine Monument, the fine new Colegio de Belén, and the University, before reaching the cemetery. The cars return by another route (see the Street Car schedule). The short street which leads from the car line to the cemetery entrance is given over to flower-stands where wreaths, many beautiful roses, and other flowers can be had for placing on the graves.

The Main Entrance is in the form of a massive, triple-arched, semi-circular, elaborately-sculptured, pinkish granite *acroterium* of majestic proportions surmounted by a heroic group of figures representing La Fé, La Esperanza, and La Caridad (faith, hope and charity). Below this group is a striking basso-relievo of the Crucifixion, the work of the famous sculptor José Vilalta de Saavedra. Underneath are the words: *Janua Sum Pacis* (Gate of Peace; *Puerta de la Paz*). The central arch is the largest, the three displaying intricate scroll-work and chevron-molding. Inside the gateway, above the arch, is a handsome bas-relief of Christ Healing the Sick. At the l. as we enter is the office and a Pequeña Capilla (small chapel) with a graceful altar containing a deftly chiseled ivory figure of Christ. A larger *Capilla Central* stands in the glorieta a short distance up the broad shaded avenue. Here mass is sung on Sundays, and here one may see a striking painting of the Day of Judgment (*el Juicio Final*) by the Cuban artist Medero. The massive shade trees which make a green tunnel of the avenida are of the species *Ficus lævigata*, which produce a small, globose, gummy, unpalatable fruit. Many epiphytic plants grow from their great trunks.

Spanish Americans have the Italian passion for ornate mortuary sculpture, and certain of the elaborate *tumbas* and *monumentos* here remind the traveler of the famous Campo Santo at Genoa. For certain people the cemetery possesses an irresistible lure, hence the sign at the office forbidding picnics — *No se permite tertulias!* Ordinarily the *cementerio* is a sad, silent,

mirthless city of the dead to which upward of 8000 persons are brought each year to swell the total of more than 400,000 who have been interred here since its inauguration. To make room for so many bodies in so restricted a space, members of a family usually are disinterred after a certain time and the collected bones placed in a reliquary. This makes room in the family plot for as many others as may come.

Well-kept *avenidas* radiate r. and l. from the central avenue, and flanking them are the tombs, vaults and graves. Certain of the most elaborate face the central ave. between the entrance and the chapel. Many of the minor monuments are beautifully sculptured, some of them in the form of a Latin, Greek, Maltese, or Cross of Calvary. Others display figurines of angels in attitudes of grief or divine expectancy. Here an adorable figure of a girl hangs an immortelle upon a cross; there an angelic form enfolds a limp figure in her saintly arms. Many of the tombs are almost buried in flowers that are kept forever fresh. The E.P.D. (*En Paz Descanza*, may he, or she, rest in peace) is the Spanish rendering of the familiar *Requiescat in pace.* The E.G.E. (*En Gracia Está*) signifies that he or she is in grace, or enjoys God's favor. Many of the inscriptions are in Latin.

The Firemens' Monument (*monumento de los bomberos*) commemorating 30 volunteer firemen killed in a gunpowder explosion in a warehouse fire in the Calle Mercaderes, May 17, 1890; a magnificent structure 75 ft. high, at the r. of the central avenue, near the entrance, and distinguishable by 4 admirably sculptured seated figures at the corners of the supporting zocle, is regarded as the finest in the enclosure. When completed in 1905 (at a cost of $79,000), it was found that 993 tons of fine Carrara marble (cost $55,000) and 836 tons of Cuban granite had been used in its construction (the work of Don Julio M. Zapata). The sculptures are by the celebrated Valencian artist *Agustín Querol* (died in Madrid, in 1912), who made the superb bronze fitments for the Teátro Nacional at Mexico City. — The four-square elaborately chiseled shaft rises 55 ft. above the plinth and is surmounted by a huge cross and an impressive Angel of the Faith with outspread wings, an index finger pointing heavenward as a sign of vindication, and the limp body of one of the firemen on her left arm. The attitude is one of great beauty, as under the shadow of the eternal cross she conducts the departed soul to a glorious immortality. On one of the panels below are incised instruments used by firemen — a ladder, lantern, helmet and torch. The flame in this is the natural color of the marble, and it is recorded that the sculptor Querol searched far and wide before he could find this small bit.

Dominant objects of the memorial are the beautiful seated figures at the 4 corners of the structure. That at the r. (as we face it) front, clad in the habit of a sister of charity, typifies

Devotion, or Abnegation, and symbolizes the (unfounded) fable of the pelican (regarded from early times as an emblem of charity) which wounds its own breast and feeds its young with the blood that flows from it (a myth probably founded on the red tint observable on the beak and plumage of certain species). The figure at the l., with wide open arms, typifies *Heroismo.* The hooded figure at the r. (rear) is *Dolor,* while the companion figure is *El Martirio.* Inscriptions expressing the popular grief at the death of the heroes; their names and faces; the municipal coat-of-arms; laurel wreaths and a host of minor symbols adorn the monument. Conspicuous among the 30 medallions in *bajo-relievo* is one of the sculptor Querol, whose face replaces that of one of the firemen of whom no photograph could be found.

The Monument Commemorative of the Students shot Nov. 27, 1871, usually referred to as *el Monumento de los Estudiantes,* an attractive structure of pure white marble, is second in importance in public favor and stands midway up the second avenue at the l. of the main entrance (turn up from central avenue). It is the work of the Cuban sculptor Vilalta de Saavedra and is supposed to represent the public conscience of the city of Havana attesting to the innocence of the victims whose remains are thought to repose in the coffin-shaped urn which stands at the base of the central shaft. A commanding feature is the winged figure of Innocence which is seen emerging from a vault beneath the urn. The handsome standing figures at the base of the shaft represent *la Historia* and *la Justicia.* Laurel wreaths, the city coat-of-arms, and other symbolic enrichments adorn the structure. One of the inscriptions apprises the stranger that "here lie the mortal remains of Dr. Firmín Valdés Domínguez, *revindicador* (defender) of the accused students, who died June 13, 1910." A second defender was Dr. Domingo Fernández Cubas, who died June 11, 1906, and whose remains were brought hither Nov. 27, 1908. A third was Lieut. Col. Federico Capdevila, who died at Santiago de Cuba Aug. 1, 1898, and who was reinterred here Nov. 27, 1904. The cloak draped round the shaft, and the crown, symbolize affliction and mourning. The names of the students, whose memory is dear to the hearts of Cubans, are: *Alonzo Alvarez de la Campa, Pascual Rodríguez Pérez, Carlos de la Torre, Carlos Verdugo, Anacleto Bermúdez, Angel Laborde, Eladio González,* and *José de Marcos Yera.* A section of the wall against which they were shot is preserved at the Malecón end of the Prado. See *Students' Monument.*

Just within the entrance, at the l. of the avenida, is the beautifully chaste and elaborate tomb of the Mortera family, displaying a lovely figure holding a cross, the coat-of-arms of Castile, and various white marble enrichments. Across the ave. (r.) is the fine octagonal mausoleum of Andrés Gómez

Mena, with the Latin inscription *Vita Mortuorum in Memoria Vivorum est Posita.* Near by rises a dark gray conical shaft (bronze medallion at the base) commemorating (see Index) Gen. Máximo Gómez, commander of the Cuban Army of Liberation, and a spirited figure in the long struggle for independence. The mausoleum of Gen. José Miguel Gómez, president of Cuba in 1909, is near here. Next to it is the monument of Señor Francisco del Valle and family, one of the most strikingly beautiful in the cemetery. An adorable angelic figure in an attitude of entreaty kneels before an exquisitely sculptured Cristo, at whose feet are the inspiring words: *Yo soy la Resurrección y la Vida* — I am the resurrection and the life. The expression on the faces of both figures is singularly spiritual. Diagonally across the avenue is the ornate tomb of Gen. Calixto García Yñíguez, Cuban leader in the war for freedom. Above the name is a 5-pointed star and the inscription: *Morir por la patria es vivir* — to die for one's country is to live. — The Mausoleum (of black Norway marble) in the American Legion lot was erected by the Amer. Legion, Havana Post No. 1, on Memorial day in 1925.

Certain of the tombs are adorned with household articles, rag and metal flowers, and other mementoes dear to childish hearts. Some are made in the form of bird-cages, barred as if to imprison the soul of the departed. At some of them electric lights burn perpetually. — Cuban Funerals oftentimes are gorgeous affairs in which prancing black horses driven tandem, draped in black nets and with tall plumes waving at their heads are salient features. Drivers of the elaborate hearses sometimes wear professional costumes of scarlet, purple, or orange, with knickers, a claw-hammer coat, silver shoe-buckles and various bizarre accessories.

Near the S.W. cor. of the cemetery is a Chinese burying-ground (*Cementerio Chino*), and still further S.W. a favorite picnicking resort known as **Jardines de la Tropical,** where there is a brewery and a picturesque garden with a little stream running through it.

Jesús del Monte (Jesus of the mountain), and **La Víbora,** populous twin suburbs in the S.W. quarter of the city (see the plan), about 225 ft. above the level of the bay, formerly contained the homes of many of the elite of the metropolis, and with the adjacent **Cerro** suburb were as popular as the now more beautiful and growing seaside *Reparto de Vedado,* the most fashionable in the city. A good, cheap, frequent and trustworthy tram-service links these suburbs with the center of the city, and by boarding a *Jesús del Monte* car at el Parque Central, detraining at the various places mentioned hereinafter, and taking a *San Juan de Dios* (St. John of God) car back from the terminus at La Víbora, the visitor can see a number of the Havana sights in much less time than ordi-

narily would be required, and considerably cheaper than to visit them in a taxi. The last-named tram-car brings one back to the original starting point.

From the Parque Central the Jesús del Monte cars run N. to the **Palacio Presidencial,** the **Henry Clay & Bock Cigar Factory,** the **Church of El Santo Custodio,** and the **Student's Memorial** (with **La Punta Fortress** at the r.) before crossing the Prado S. of the **Malecón.** At the (8 min.) **Equestrian Statue of Gen. Antonio Maceo** (**Maine Monument** near by) the cars pass the **Maternity Hospital** and run S. along the busy Calle Padre Varela to the intersection of the Ave. Simón Bolívar and La Independencia. Here at the l. is the fine Gothic **Church of El Sagrado Corazón** (see Index). At the (several squares) r. is the **Quinta de los Molinos,** and beyond it **El Castillo del Príncipe.** Just ahead (l.) is **Finlay Park,** with a fine statue of that immortal discoverer of the yellow fever germ.

After descending a long slope through a somewhat tawdry and congested region where pulchritude appears to be on a vacation, the cars cross the rly. track and enter the long, upward-sloping Calzada de Jesús del Monte (or Ave. Diez de Octubre), flanked by long rows of small low houses with open, cloister-like portales or arcades displaying Greek, Roman, Corinthian, Tuscan, Transitional, Gothic and other classical and semi-classical enrichments on their pillars, pilasters, friezes, consoles, buttresses, pediments and entablatures. Most of the classic orders from Doric to Byzantine are represented in a few short squares, with not a few adventitious garnishments referred to locally as "*gusto particular*" or personal taste. About midway up the hill, at the l., reached by a winding path, is the small, uninteresting **Church of Nuestra Señora de Guadalupe,** a Cuban representation of the Mexican Virgin of Tepeyacac. After passing the Loma de la Luz (Hill of the Light) one enters the contiguous suburb of

La Víbora, with a number of handsome residences commanding broad and beguiling views of the distant city, its fortress-crowned hills, and the dimpling sea. The unpleasant-sounding, and unusually odd, name for so attractive a suburb is said to be due to the fact that in colonial times when Havana was infamous for its unhealthfulness, the broad hill over which Víbora (Viper) now spreads was regarded as one of the healthiest spots roundabout. To it came many unfortunates with tuberculosis (bitten, or stung, as it was said, by the viper of death), and the name Víbora became associated with the region perhaps just as the residents of El Paso, Texas, sometimes refer to their handsome little Plaza as Sputum Park!

At the terminus of the tram-line the cars loop through an arcade before turning and starting back to the city. The traveler with time to spare can improve it by strolling up

(r. of the line) the sloping Calle Patrocinio to the summit of the hill (about 1/2M.). Some of the suburban residences here would grace any city. As one ascends the hill, Havana, the bay and the distant Gulf spread out like a gigantic relief map. From the summit one gets a comprehensive idea of the physical vastness of this brilliant southern capital, and, back of it, a charming view of the palm-flecked Cuban campiña. — The returning *San Juan de Dios* car follows a different route from the outbound *Jesús del Monte* car, affording the visitor a distant view of the Castillo de Atarés and passing near the Central Railway Station before returning to Central Park.

The National University. Carlitos Aguirre Park. El Cerro. Quinta Palatino.

The National (or Havana) **University** (*universidad* — often referred to as the "U") occupies a commanding position on a broad *cerro* overlooking the N.W. quarter of the city (see the plan) and is to Cuba what the celebrated Salamanca University (with whose statutes and privileges the Cuban institution is endowed) is to Spain — a center of learning where some of the best minds of the country have been shaped. Its professors (*catedráticos*) are scholarly men of fine attainments, and international rather than insular in their ideas and methods. It is the intention to make of it one of the most modern and important universities in the Americas. It is co-educational and is attended by upward of 2000 students (*estudiantes*) of both sexes. The courses (in Spanish) are like to those of similar universities, and extend from 3 to 5 years. The term (*año escolástico*) begins Oct. 1st and continues to May. The annual exams. end in June. The university color is that of the Cuban flag with the initials forming a gold monogram in the center.

Several tram-lines pass near the university, the cars marked *universidad* running alongside it. Any one of the many friendly students who are always in evidence will gladly show the stranger over the grounds. Fees are not expected and are unnecessary. From the height on which the group of buildings stand one may enjoy a charming panorama of the city and its environs. Eastward the broad and busy metropolis stretches from the hill to the bay, beyond which, and well within the range of vision, stand Morro, Cabaña, Regla and Casa Blanca. Atarés, Jesús del Monte, Víbora and others of the colonias stretch away to the S., while behind the hill, on a yet higher eminence, is the old Príncipe Castle. Colón Cemetery lies at the S.W. and N. of it the attractive suburb of Vedado and the always beautiful sea.

The Original University was authorized in 1721 by a Papal Bull issued to the Dominican monks by Innocent XIII, but it was not established until 1728, during the reign of Cap. Gen. Dionisio Martínez de la Vega. Officially it was the Real y

Pontificia Universidad (royal pontificial) and as a purely ecclesiastical foundation its monkish professors knew and taught only Latin, theology, law, and a negligible (and questionable) lot of philosophy. Most of its students were trained for the priesthood. Between 1728 and 1771 it was closed half the time, as the colonials of the period had little education and less desire for it. There were no preparatory schools, and instruction was at a low ebb. About 1830 Bishop Juan José Diaz Espada y Landa suppressed scholasticism and introduced a number of needed reforms in the university, and with the secularization (in 1842) of the Dominican Order it lost its pontifical color, the *real* (royal) was changed to *nacional*, and it passed under the control of the colonial authorities. When Cuba became an independent nation in 1899, Gen. Leonard Wood, U.S.A., transferred it from the old Convento de Santo Domingo (demolished near the Plaza de Armas in 1924) to its present site — that of the old Pirotecnia Militar, or Military armory and ammunition school, now adapted to scholastic purposes.

The early monastic associations of the institution are still apparent; the older buildings with their colonnades and cloisters reminding one of a rich conventual estate. With the new buildings (the Auditorium, Schools of Engineering, Agriculture, Medicine, the Chemical Lab. etc.) they cover several acres. It is one of the few Latin American universities which has its chief buildings grouped about an extensive plaza — an idea attributed to Gen. Wood. The spacious patio of the main buildings, called *El Patio de los Laureles* because it contains some of the largest and finest Spanish Laurel trees in Cuba, is one of the most picturesque in the city. It is a tranquil, shaded retreat, flaming with flowers and thoroughly charming in its colonial aspect.

The approach to the buildings is by successive flights of short steps that lead up from the Avenue L. The tall structure at the l. front is the Observatorio Astronómico, and is not always open to visitors. At the edge of the esplanade is a handsome bronze figure (cast in New York by the Roman Bronze Works) of a seated woman with outstretched, welcoming arms, symbolizing the Alma Mater. The female figurines in basorelievo, and the laurel wreaths refer to knowledge and fame. — Outwardly the severely classical main building consists of a central structure with two lateral wings (*alas*). The entrance is supported by fluted Corinthian columns. The crowning figure at the apex of the pediment, with its frieze of conventional lotuses, is a huge owl (*lechuza*), symbolical of wisdom and wakefulness. The cameo is supposed to commemorate Columbus. The departments are classified as *Química* (chemistry), *Ingeniería* (Engineering), *Agricultura* (agriculture), etc.

The Aula Magna, or Great Lecture Hall, or Auditorio, with its marble floor, handsomely decorated walls and busts of

Cuban notables, is one of the most interesting buildings in the group. The 7 big mural paintings (by local artists) depict Grecian epochs and typify Art, Science, Literature, War, History, Astronomy and Progress. The seating capacity is about 800. Behind the lecturer's stand is a marble bust of Cuba's most celebrated patriot, José Martí. The bronze medallions at the r. and l. are of Dr. Fernando González del Valle, an important figure (between 1820 and 1870) in the life of the university; and Felipe Poey y Aloy (see Index), for 35 years (up to 1872) a teacher of science and long the dean (*decano*) of the faculty in philosophy. Other medallions are of Antonio Prudencio López, Doctor of jurisprudence and professor of law (from 1846) and author of La Reseña Histórica del Derecho de Ultramar; and Dr. A. Maestre, a celebrated member of the university and writer on scientific subjects.

The marble *busto* at the r. of the center commemorates Dr. Felix Varela y Morales (1788–1853), a distinguished logician, priest and metaphysician who was called the father of Cuban philosophy. The bust at the l. of the center is of José Cipriano de la Luz y Caballero (1799–1862) a noted writer and professor of the university. The bronzed medallion at the l. of this perpetuates the memory of the celebrated alchemist Joaquín Fabian de Aenlle (1825–69), founder of the Real Academia de Ciencias Medicas, in 1859 librarian of the university, and known to Cubans for his studies on the natural mineral springs of the island. At the l. is a medallion of Isidro Carbonelli y Padilla (1800–68) a celebrated authority on civil law. The several bronzed inscriptions in Latin, let into the walls, refer to the history of the institution. The huge central painting on the ceiling is emblematic of certain of the arts of human life — music, science, literature, chemistry and whatnot.

At the far end of the campus is the Escuela de Medicina, and fronting it a life-size marble statue of Enrique Núñez y Palomino (1872–1916), secretary of *sanidad* during the Menocal régime. The bronze reliefs depict episodes in the history of medicine. In a broad and deep depression near by is the new **stadium** (*estadio*). The group of buildings at the S. form the Calixto García Hospital. On the S.E. slope of the hill on which the university stands is the attractive Jardín Botánico (see Index). — The **Library** is chiefly in Spanish. The **Museum** possesses an interesting collection of natural history specimens. The collection of shells (*conchas*) is varied and beautiful.

Prior to 1880 schools were few and education was not compulsory. When Gen. Leonard Wood was Military Gov. of the island he devoted special attention to the school problem, and spent ten million dollars for schools and their equipment. A system modeled on that of Ohio was established, and primary instruction was made compulsory. At present there are about 3400 colleges (*colegios*), seminaries (*seminarios*) and schools

(*escuelas*) on the island, with 6500 teachers (*maestros, as*) and 300,000 pupils (*discípulos, as; almunos, as; seminaristas*). There are also kindergartens, normal training schools, and whatnot. The studies are like those of American schools.

The Carlitos Aguirre Park, just S.E. of the University, contains a life-size bronze figure on a granite pedestal (unveiled in Feb. 1926) of *Dr. Carlitos Aguirre*, whose tragic and untimely death was so strange that fiction contains few examples of a more singular happening. The dutiful and beloved only son of adoring parents; young, handsome, studious, intellectual; brimming with life, energy, and an ambition that would have carried him far, he graduated from the University with high honors, and as a reward of merit was given a trip to Europe. From Paris he went to Madrid to attend a bull-fight. His seat was near the *barrera*, or barrier which separates the arena from the tiers of seats rising behind. At the end of the performance, when the *matador* plunged his gleaming rapier into the shoulder of an especially agile bull, this infuriated animal, by a desperate muscular contraction, wrenched the *estoque* out and tossed it high in the air. Making a triple circle it fell slantwise and pierced the heart of the unfortunate boy seated among hundreds of spectators!

El Cerro (the hill), a one-time fashionable suburb at the central western end of the metropolis, between Jesús del Monte at the S.E. and Vedado at the N.W., though now containing little to interest the stranger, formerly was a favorite monastic retreat where the rotund, venaceous padres of the colonial régime loved to retire and bask in the sempiternal sunshine which seems always to pour in golden waves upon it. The long Avenida Máximo Gómez (or Calzada del Cerro) leads up to it from the center of the city, and along its busy length lines of street-cars marked *El Cerro* pulse like gigantic shuttles. The old Zanja Real, or Royal Ditch which brought microbic water into the early city anciently ran through it, as does now the modern aqueducto (or Canal *Albear*) which the genius of Albear brought into being for the benefit of the present capital. The great filtering *Tanques de Palatino* (so-called because the district is known as Palatine Hill) stand at the S. edge of the suburb, while numerous ecclesiological relics are scattered through it. Among the handsomest of the manorial villas is the fine, well-kept, modern-equipped Quinta de Salud (sanitarium) or *La Covadonga*, of the Asturian Club. At the end of the car line is the old Colegio de San Vicente de Paul, a tottering relic commemorating the French apostle who founded (in the 17th cent.) the Congregación of the Lazarist Missionaries. — Of international renown is the **Quinta Palatino** of the erudite and philanthropic *Doña Rosalia Abreu*, whose scientific interest centers in the study of the big collection of monkeys (*monos*) and apes (*changos*) which she has assembled

on her estate. Her biological achievements are detailed in the book "Almost Human," by *Robert M. Yerkes*, Prof. of Psychology at Yale University (N.Y., The Century Co.).

Some of the bizarre houses of the *Cerro reparto* seem incredibly old, with lichen-dotted, pantile roofs, twisted pillars supporting verandas with arabesque façades, and whimsical dadoes and curlicues of colored tiles on their gingerbread fronts. Not a few possess flat Spanish *azoteas* (roofs) where dusky people congregate at twilight and gaze out over the city spread below. Here and there one notes the crumbling remnants of a sometime fine old seigniorial mansion set back in a spacious yard adorned with feathery-topped royal palms and giant cacti. The dominating note of the locality is these stately palms rising above quaint arcades and neglected gardens. Anciently El Cerro must have been a delightful spot, a monkish garden of roses and jasmine and sweet cicely and incense, for then great trees shut it in on all sides, an alluring air of peace and tranquillity replaced the artificial miseries of metropolitan life, and milk and honey and frankincense and myrrh took the place of the Barmecide feasts supposed to be the daily refection of the priestly owners. From near-by vantage points one could command far-reaching views over the city to the sea beyond, and from the sun-washed slopes the material as well as the spiritual eye could drink in the charm of Nature's handiwork. Like the Buddhists of the Far East the early friars in Cuba loved to establish their quintas in such places and thus imitate a host of their brothers of the tonsure in Spain. Certain shrewd writers of the early days had a caustic word to say about some of these alleged jejune monastic retreats. They took little stock in the humble, downcast eye, the barefoot humility, the contemplative look and the clicking rosary of these twinkling-eyed padres from passionate southern Spain; dwelling rather on their love of leisure and repose; their feats of the trencher; their fugitive interest in the swish of a feminine kirtle, and their fervid devotion to the 'purple goddess beloved of Bacchus.'

President's Palace. The Prado (Paseo de Martí). The Malecón. La Punta Fortress. Students' Memorial. Maceo Monument. Martello Tower. Santa Clara Battery. Maine Monument.

The President's Palace (*palacio presidencial*), a handsome, massive, modern structure combining various architectural orders with a modified Corinthian predominating, was completed in 1922 (*Paul Belau*, architect), cost two million dollars, and occupies a little plaza by itself in the north-central quarter of the city (Pl. D.3), near the Prado and overlooking the Malecón and the sea. The interior decorations are the work of the Tiffany Studios, of New York. The fine stone used in its construction came from the Pinar del Río quarries. The marble

enrichments of the interior are from Carrara, Italy. The outstanding feature of the unusually commanding and dignified edifice is an attractive yellow glazed-tile covered mudéjar dome which dominates the neighborhood. A maze of arched colonnades, miradores, pinnacles, crockets, finials and minor adornments contribute to its appearance of beauty and solidity. Because of the line of chains which formerly encircled it the *palacio* is euphemistically referred to as the Palacio de las Cadenas — a reference to the crown that is supposed to lie heavily upon imperial heads. The N. entrance is reserved for the *presidente* and foreign officialdom; the public entrance (*entrada*) is at the S.

Travelers desirous of inspecting the palace interior will save time by securing from their consul or some friend a card to the *mayordomo* or *intendente* (majordomo or manager in charge) and making an appointment by telephone. The *mayordomo* is a busy man, and the casual visitor will be fortunate if he finds him in his office at the 3d or 4th visit. Ask permission of the guard stationed at the S. entrance, then cross the court and turn to the r. A small fee will be accepted by the man who conducts one through the building. The president with his family lives in the upper apartments. Conspicuous among the public rooms is the

Salón de Recepción, or audience hall, 45 ft. wide by 110 long, sumptuously decorated in cream and gold, with a variegated marble floor, imported crystal chandeliers, and an ovaliform, intaglio-like ceiling covered with a striking allegorical painting (by Armando Menocal) representing the *Glorificación de la Patria*. The flickering flames at the l. typify the purgatorial fires which the martyrs to the cause of liberty endured before freedom was attained. The triumphant troops are seen surrounded by worshiping women with trumpets, harps and banners in their hands, waving thuribles from which incense arises. The minor figures symbolize peace, progress, the fine arts and whatnot. The winged figure bearing aloft the insular flag represents the goddess of Cuban liberty. — The polychrome figures on a gold ground in the spandrels of the arches which support the vast *cimborio* represent commerce, labor, music, the applied arts, etc. Beneath this dome, above the great marble stair which rises from the *sala* and main entrance, is a crescentic painting (also by *Menocal*), 30 or more ft. long at the base, depicting in a spirited manner the celebrated *Victoria de las Tunas*, a momentous episode in the long war for independence.

Victoria de las Tunas, a small town in Oriente province, was one of the starting points for the revolutionists and was long a storm center in the revolt against Spanish rule. The Spaniards maintained a small fort there which was the object of repeated furious assaults by the *revolucionarios*. On Aug. 16, 1869 it was captured by Cuban troops led by Gen. Manuel Quesada, but in time was retaken by the Spaniards. On Sept. 22, 1876,

Gen. Vicente García again captured it, only to lose it. But on Aug. 28, 1897 it was finally and definitely separated from the Spanish Crown. On this sanguinary and momentous occasion the determined rebels were led by Gen. Calixto García, ably supported by Brigadier Mario G. Menocal (who eventually became Cuba's 3d president). For 2 days 600 Cubans fought desperately against an equal number of seasoned Spanish regulars supported by Krupp guns. The brave defenders capitulated only when the fort was tumbling in ruins about their heads. Among the American officers with the Cuban artillery was Gen. Fred. Funston.

The Reception Room of the president's wife contains, among other things, some fine and costly pieces of Sèvres porcelain delicately and beautifully decorated with paintings representing episodes in the Napoleonic wars. Notable among the bronzes is a striking bust (by Aldo Gama in 1923) of *La Esperanza*. Opening from this salón is a dainty and charming little capilla with gilded furniture and an adorable painting (attributed to Bartolomé Estéban Murillo) of the Madonna and Child. — The Comedor Oficial (state dining-room) is a large handsome room finished in cream and gold and precious Cuban woods. The long dining-table and the chairs are of finest Cuban mahogany carved and decorated in the style popular in France during the reign of the First Napoleon. The figures on the ceiling testify to the beauty and charm of the Cuban women.

The Palace Environs. The lofty building at the W. is one of the several factories and headquarters (general offices upstairs) of the **Henry Clay & Bock & Co. Ltd.,** makers of the cigars which have made Havana celebrated throughout the world. It is one of the show-places of the city and here tourists (who are welcome) are shown all the details of cigar manufacture. See the Index. — The Bronze Statue in the square facing the *palacio* is of ex-president Don Alfredo Zayas, was made in Italy by E. Salvatore, was unveiled May 20, 1925, and according to the inscription was erected by "a grateful people to the restorer of the liberty of his country." — The segment of the **Old Wall** which once formed a part of the city's defenses against pirates, is now a national monument. The **Old Morgue** (*necrocomio*) which for so many years stood in ghastly receptivity as a part of the *Tercera Estación de Policía*, at the N.E., was demolished in 1925 to make way for the handsome *Avenida del Palacio Presidencial*. The broad *Avenida de los Misiones*, the monolithic bay wall stretching from La Punta to the Capitanía del Puerto, the flanking *Avenida de las Palmas*, and the foreshore reclamation work (cost $2,000,000) date from 1926.

The Paseo de Martí, or **Prado,** a handsome boulevard (about 160 ft. wide and 1/2 mile long) running from the Parque Central to the Malecón (at the Gulf), is the finest and most popular of the Havana paseos and one of the oldest. It was laid out originally in 1772 by the Marquis de la Torre, who called it *el Prado nuevo* to differentiate it from an Alameda

which he had constructed inside the wall. It derived its name from the famous Prado at Madrid, which (as the word indicates) was a meadow which Carlos III converted into a pleasure promenade. To make this Cuban prado like that of its prototype, the Count of Santa Clara extended it at the S. and erected at the end a Fountain of Neptune (copy of the original one at Madrid) and called the intersecting street Calle de Neptuno (now Zenea). For many years this fuente (now in Vedado) was the finest and most admired in the capital. At a later period Gov. Miguel Tacón paved the street and enlarged it. By many it is still called Tacón's paseo. Old timers know it as the Paseo Isabel.

It is the most attractive of all the Havana streets, and one will rarely see a more pleasing sight than it presents on any Sunday or holiday. The picturesqueness of the people, their Latin insouciance and their inherent vivaciousness add a permanent charm to it. At certain hours of the morning, and at twilight, it is the favorite promenade of many of the porteños, and here one can study Spanish life to good advantage. There is scarcely a day in the year when it is not bathed in golden sunlight, and this with the flowers, the handsome toilettes of the charming Cuban women, and their delightful expressions of southern love of color, are sustainedly interesting. Groups of animated men stroll here while talking business, discussing the Platt Amendment, speculating on the future price of sugar and whatnot; and they smoke cigarettes, wiggle their fingers at passing friends, tip their hats and smile knowingly at others, suck cane-heads, deplore the rising power of the liberals or conservatives, and pass the sunny hours in true Spanish fashion. The air vibrates with musical laughter, compliments, the chatter of neatly clad nursemaids, the shrill cries of children and the piercing shrieks of *criadas* who command their thoughtless charges to "get up off the cold ground for the love of God!" — levántate del suelo por Dios! Lottery-ticket vendors who promise great riches in wheedling voices if the *caballero* will buy a tenth of a *boleto*, needle their odoriferous way through the merry throngs, as do the sellers of newspapers, dubious sweets, fruits and beverages. Many of the children's nurses are from Spanish provinces or other West India islands, and they advertise their provenience by their distinctive head-dress, or the hooped rings they sometimes wear in their ears. The more ambitious of their charges make skating rinks of the sidewalks, loaning one skate to some shrilling companion and tearing along one-leggedly by slapping the concrete briskly with the backward flying foot. Others ride scooters or speeding go-devils, also with one foot, dodging in and out of the throng with shrieks of laughter. — On the clean dark surface of the asphalt driveway an almost interminable line of autos roll up one side of the paseo and down the other. In the evening they

gather here to emulate gay throngs on the Ave. Madero and the Paseo de la Reforma at Mexico City, and the Ave. Beira Mar at Río de Janeiro. The streets which lead E. from the paseo traverse the commercial heart of the city and end at the Bay; those radiating W. leading through the residential quarter to the thickly populated West Side and Vedado.

The Paseo is embellished by several attractive marble busts and monuments. That at the S. end commemorates the revolutionary hero, historian and educator *Manuel de la Cruz*, born in Havana Sept. 17, 1861, died in New York City Feb. 19, 1896. According to the bronze tablet at the feet of the graceful female figure, his writings kept the revolutionary cult alive in Cuban hearts; he took an important part in the preparation of the war for independence, and when the hour of duty sounded he ran to his post and offered his life to his country. His chief published works are: *A Historical Review of the Literary Movement in the Island of Cuba; Episodes of the Cuban Revolution; Three Characters; Cuban Chromos;* and *The Cuban Revolution and the Colored Race.* The bronze coat-of-arms at the base of the pedestal is that of the Cuban Republic.

The Monument at the N. end stands to the memory of J. G. Zenea, poet, revolutionary martyr and Cuban idol, shot at the Cabaña Fortress (see Index) Aug. 25, 1871. Zenea is a pathetic figure whose verses written in his prison cell while he was awaiting an ignominious death wring the heart by their poignancy. An idea of their sweetness and tenderness can be gained from the verse (see Literature) incised on the S. face of the gray mass of granite which forms his cenotaph:

"No busques volando inquieta
Mi tumba obscura y secreta
Golondrina. ¿No lo ves?
En la tumba del poeta
No hay un sauce, ni un ciprés."

The attitude of the seated bronze figure faintly recalls Robert Louis Stevenson. The semi-nude figure of an adoring woman holding a harp above which floats her wind-blown hair, is sculptured in low relief on the face of the stone.

Flanking the Paseo at the r. and l. are some of the finest ancestral mansions in the city. About midway, at the E., towering above it like a New York sky-scraper, is the sumptuous new **Sevilla-Biltmore Hotel,** a charmingly commodious southern adaptation of a famous New York hostelry, amplified and renovated in 1924 and now regarded as the best hotel in Cuba. The interior is singularly charming and restful, with flower-crowned patios, lovely marble statuary and many Spanish-Moorish enrichments. Conspicuous among these is the polychromatic coat-of-arms of ancient Seville (the *Sibilia* of the Moors), portraying King Ferdinand accompanied by San Leandro and San Isidro, and the words *Muy leal, muy heróica e*

invicta. Moorish colors and Oriental tiles predominate. Carrara marble is everywhere in evidence. At night the brilliantly lighted roof-garden from below looks like an aërial fairyland. The daytime view from this high position is of surpassing grandeur.

Practically all of Havana and its suburbs and thousands of square miles of azure, sail-flecked sea come within range of the vision, delighting the eye by its tremendous scope, and charming the senses with the knowledge of altitude and distance. Morro Castle and Cabaña Fortress frowning above the bay; Vedado bathed in perennial sunshine; the University and Príncipe Castle drowsing on their heights and perchance dreaming of far-off colonial times; El Cerro, Jesús del Monte, and La Víbora crowning the hills at the W.; Atarés and Luyano at the S.; even the Hershey Railway stretching inland across the smiling campiña all crowd into the view. In far sun-lit valleys toward the S.E. and down Pinar del Río way one sees coquettish palms flashing faint, heliographic signals in the wind, mayhap ardent love-calls winging their mercurial way over the miles of swooning countryside to distant forest giants brooding on the cool hills above. Seaward the view is beguiling. The azure gulf stretches in a graceful arch to a pearl-gray horizon. White sails wink in the sunlight. Stately steamships ply between Florida and Panama, and here and there freighters replace the rakish craft that once flew the Jolly Roger, or the swift black-birders that pulsed like living shuttles between Havana and Mozambique. The picturesque galleons are no more, nor do caravals plow the dimpling waters of the sea, but the great excursion ships, the airplanes and the busy fishing-fleet replace them, with scant loss in beauty, charm or picturesqueness. The mind grows dizzy with the immensity of the vista, and when one rests the eyes by looking downward one sees acres of the brick and tiled azoteas of the lower houses, with roof-solariums, flower-gardens, chicken-yards, dove-cotes and many phases of high life which the saunterer on the streets below is unaware of. The vast city is spread out like a relief map, but from this height the streets resemble lanes at the bottom of canyons, the street-cars look like matchboxes, and the fotingos like blue-black beetles scurrying across the face of nature.

The American Club is housed in a stately manorial mansion at No. 83, and beyond it (No. 61) is the powerful (30,000 members) *Asociación de Dependientes del Comercio* (business clerks' club) established in 1880 and now a huge organization similar in many ways to the *Centro Gallego.* The brass-encrusted mahogany doors (among the finest in the city) open on to a stairway which reminds one of a ducal palace. There is an extensive library and some good pictures in the building. Further along the Prado, on the opposite side, is the beautifully decorated,

popular *Casino Español*, for peninsulars. The *Casino Alemán* (German Club) is at 105.

Overlooking the sea end of the Paseo, at the E. is the large (240 by 300 ft.), ugly and suggestive **Cárcel** (jail), a massive two-storied structure indecorously occupying one of the finest sites in the city but commemorative of a time (before the American invasion) when the capital's frowsy guests looked out on one of the most violently offensive purlieus in the port. It is one of the few public works left to remind one of the reign of Miguel Tacón, who started the erection of the building in 1839 and left his successors to complete it. Within the jail yard, on the spot now occupied by the Students' Memorial, the lethal garrote functioned for years before its suppression. When the American military authorities undertook the appalling task of cleaning the cárcel, it contained nearly a thousand prisoners of all grades and many colors. It is significant that it is to be transformed into a palace of justice.

At the N., or sea end, the paseo swells proudly and expands into a wide *glorieta* (circle) spoken of as the **Malecón** (dike, embankment) or Sea Wall. In the old days this spot was the city dump (*basurero, vadiadero*). Sensing its possibilities, the Amer. Army of Occupation converted it into the most popular and delightful of the city resorts. A modest exhedra in the wall opposite the *glorieta* advises one that the Malecón was constructed in 1901, while Gen. Leonard Wood was Gov. Gen. of the Island, Major W. M. Black, Chief of Engineers of the Cuban Division, Lt. W. J. Barden, Chief of Engineers of Havana City, and A. G. Harper and W. N. McDonald, Engineers in charge of the work.

The present aspect of the Malecón dates from 1926, coincident with the extensive reclamation work extending along the bay shore from La Punta Fortress to the Fuerza Castle. The old Ionic Music Pavilion wherein a military band played in the evenings, and from which music was broadcasted all over the Amercas, was demolished at that time.

Sometimes in winter, when a strong *norte* whips down from the U.S. and a lowering curtain of gray clouds hang threateningly over the city and betoken rain, the Malecón presents a wild and awe-inspiring sight. All the fishing craft at sea race silently for the harbor and are made snug therein. Soon an angry, roaring, curling surf pounds over the sea wall, frenziedly striving to demolish it and pouring flashing sheets of seething water over the *glorieta* and far up the paseo. Venturesome automobiles caught near the wall are often stalled or have their tops smashed in, while their drenched occupants are forced to ride to safety on men's backs. When the wind carves great lanes in the angry surges outside, a curtain of curling combers sometimes 30 ft. high and half a mile long will race up to the wall and fall with a thunderous roar on the inner side of

it. At these times spume-laced waves reach watery fingers up to the iron balcony on Morro and threaten to smash the glass which encloses the light. The outraged horizon on which the city refuse has been dumped for decades now returns the compliment by sending in masses of jetsam and decorating the Malecón with it. Thousands of awed spectators crowd the adjacent roofs, throng the balconies and windows that overlook the *glorieta*, and from any point of vantage watch the titanic struggle.

El Castillo de San Salvador de la Punta (castle of the Holy Saviour of the point), a squat, massively built, bastioned fortress erected primarily to serve as a supplementary defense of the stronger Morro Castle at the opposite side of the entrance to the bay, stands at the right of the Malecón and is one of the oldest and most picturesque survivals of Spanish colonial times. The entrance is at the E. side and is guarded by armed sentries. Here one crosses the flower-decked moat and descends beneath an arched portal strongly suggestive of the century in which it was built. There is nothing to see inside, admission is free, and a stroll around the battlemented walls occupies but a few moments. Fees are unnecessary. The sturdy limestone walls of the fortress, which originally was star-shaped, are 8 ft. thick. It was a ruin in the city dump brooded over by perfumes which were not those of Araby, when the American occupational forces cleared away the auxiliary structures and converted the castillo into its present state. There is a small bastion on the shoreward side, and a redan facing the water. The 'command' is about 12 ft. above the sea. The shelving sandbank here is called *San Telmo*. The fortress at present is a barrack for the local guards.

In 1588 Felipe II was so piqued in his pride by the barefaced piratical attacks on his cis-Atlantic possessions that he resolved to protect Havana against them for all time. To this end he commanded Juan de Tejada, Supt. of West India fortifications, to proceed to Havana and to take with him Juan Bautista Antoneli, a celebrated Italian engineer who had become a naturalized Spaniard during the reign of Charles V. He was to plan two fortresses, which with the existing La Fuerza would effectually defend the port from the sea. They arrived in 1589, and in that year Antoneli drew plans for El Morro and a Batería (battery) de la Punta which with La Fuerza came to be known as los Castillos de los Tres Reyes (castles of the 3 kings). La Punta was selected because it was a favorite landing place for corsairs. History is silent as to the cost of the two forts, which were paid for by the Mexico exchequer. Now under construction near by is

The Monument to El Generalísimo Máximo Gómez, a grandiose equestrian memorial to one of the most heroic figures in the War for Independence. As planned, it will be the

finest tomb in the republic and one of the most artistic and beautiful in the Americas. It dates from 1926, is the work of the notable sculptor *Aldo Gama;* cost $200,000, and is constructed of roseate granite, imperishable bronze, and Botticino marble of the kind used in the famous monument to Victor Emmanuel at Rome. Its various elements symbolize a great military, political and social episode, and the faith and heart-breaking sacrifices of a heroic people who fought through decades to liberate their country from foreign control. It is a strikingly unified pyramidal structure, cyclopean in its dimensions yet suggestive of force, grace and a perfect equilibrium. It diminishes as it rises and comprises three architectonic groups; a wide plinth (to be used as a tribune) covering 800 square meters and 1.75 meters above the pavement; a quadrangular base adorned with bronze friezes and a group of spirited horses (referred to as *Los Caballos del Sol*) in precipitate career toward a happy destiny; and a classical Doric temple representing *La Patria,* in the heart of which the memory and the mortal remains of the battle-scarred adalid who helped rescue the fatherland from cis-Atlantic domination are enshrined.

On one side of the severely classical base is a line of bronze figures, in *bajo-relievo,* representing the mothers of Cuba sacrificing their sons to their country's needs. The companion frieze, also in low-relief, portrays artisans carrying in their arms as tributes to the cause the varied products of their painstaking labor. Both groups march forward in solemn, hieratic resignation toward the goal of their devotion, which is superbly depicted on the face of the monument in an allegory called *La Aurora Nacional,* an ideal representing the independence and progress of a free nation in a new social order. An effulgent sunrise, torrents of crystalline water and the impetuous unrestrained plunge of four powerful horses bursting through a triumphal arch and guided by gracile feminine riders, are the outstanding features. A great disc illumined within by strong electric lights represents the rising sun, over whose golden pathway of light the symbolical youth and strength of Cuba race forward to a new life of love and liberty. The slender rods of water which spurt from the disc represent the sun's rays. Purifying torrents of clear water fall in graceful cascades down terraces that terminate in a pool. Overwhelmed by the on-rushing steeds, and submerged in the waters the mischief-makers and enemies of the country sink to a merited oblivion.

In this admirable group the artist has with striking realism synthesized opposing ideas: virile material force typifying the masculine element and represented by the straining horses; and tender love and the pursuit of happiness in the poetic forms of the women. — At the opposite end of the base stands the deified figure of a majestic woman symbolizing *La Patria.*

Between the twin Doric columns here a bronze door opens on to a stair which leads to the mausoleum of the dead hero. On a pagan altar a sacred fire burns to the manes of the warrior and represents the holocaust of life in the long battle for freedom.

The Central Group represents *La Apoteosis*, or the glorification of the hero above, and is expressed in a maze of sculptured bronze figures in high-relief streaming forward and upward and surging around and through the columns of the *templo* whose altar is the country. Leading them is an idealized female figure typifying *La Victoria*, bearing in her left hand an olive branch, and in her right a flaming torch commemorating liberty and the sacred fire of patriotism. In the inspiriting throng are soldiers, civilians, artisans, marines, students, widows, age and youth all exulting in the triumph of a new era, and, by extension, alluding to the homogeneity of the Cuban Army of Liberation, which was made up of all classes. Arms taken from the enemy; banners, shields and various insignia are carried by the figures, at times lifted on high as if to receive victory's consecration. At the rear is a group of demure virgins bearing flowers, garlands and banners for the nation's heroes.

Topping the *templo de la patria* is a striking bronze figure of the famous *generalísimo*, restrained in attitude while he reins in his eager charger and with contented eyes gazes out over his shining homeland to a new horizon of liberty and progress. This monument, the vast reclamation work around the new Malecón, and many of the most beautiful metropolitan improvements owe their inception to Cuba's distinguished presidente, *General Gerardo Machado*, and his brilliant and indefatigable Secretary of Public Works, *Dr. Carlos Miguel de Céspedes*.

The Students' Memorial, usually referred to as *El Monumento de los Estudiantes Mártires* (student martyrs), a cenotaph erected to the memory of certain students shot here Nov. 27, 1871, stands at the r. of the Prado where it merges with the Malecón. A time-worn section of the old cuartel wall against which the unfortunate youths were shot, and which still shows some of the bullet holes, recalls the crime for which it is generally believed they were innocent. The tablet at the back of the wall dates from 1909 and commemorates the 38th anniversary of the execution. The names are those of the defenders of the students when they were arraigned before the military tribunal. The twin tablets on the face, reached by descending the steps, contain the names of the ill-starred boys, and a reference to their untimely death. A white marble kiosk supported by fluted columns and ascended by twin flights of marble stairs arches above the wall and was erected in 1921.

The unhappy story is familiar to almost every Cuban school child. The boyish victims were medical students in the old *Universidad* at a time

when war fever ran high, Spain foresaw the eventual loss of her colony, and international sentiment was bitter and vindictive. In the old Espada Cemetery contiguous to the University classroom, enclosed in one of the *columnaria*, reposed the remains of a Spanish journalist (Gonzalo Castañón) who had been killed by a Cuban in a quarrel in Key West. For some reason not known the students were charged with desecrating this sepulcher. Later this was proved to be untrue. The entire class, all Cubans of Spanish parentage, was arrested and tried by court-martial, and when the Spanish volunteers in Havana loudly demanded vengeance eight of the youths were sentenced to be shot. Others were put at hard labor in the Havana streets and the remainder exiled to Spain. There the Spanish authorities immediately did everything humanly possible to correct a manifest miscarriage of justice in a moment of anger. A generous Spanish captain, *Federico R. Capdevila* (a name revered by Cubans) made an impassioned appeal for the lives of the ill-starred boys, and the father of one of them placed his fortune and his life at the disposal of the court if his son's life could be spared. The youngest of the lads was 16, the eldest nearing twenty. On Nov. 27, 1871 they were lined up against the cuartel wall and shot. The bodies were buried crisscross in a trench in unconsecrated ground. Later they were removed to their present resting place in the Colón Cemetery (which see), and a monument was raised above them. The anniversary of their death is a legal day of mourning. As a gesture of friendship and a token of Latin American fraternity the Faculty of Medicine in the University of Río de Janeiro, in 1924, placed a commemorative tablet in the assembly hall there.

The Monument to José de la Luz y Caballero faces La Punta Fortress, and is an imposing structure (erected in 1913) of highly polished, black speckled (French) granite rising from a circular marble plinth reached by short flights of steps. The shaft stands on a graduated granite socle distinguished by 4 sculptured black marble wings. Surmounting this massive superstructure is a handsome seated bronze figure of heroic size (cast by *Jaboeuf and Rouard*, in France) of a man with a fine intellectual face, in an attitude of scholarly meditation. He holds a pencil in his right hand while one finger marks a place in a book held in his left. On the N. face of the pedestal, in an ornamented bronze frame is a tablet with 3 stars and the inscription: "José de la Luz Caballero, Teacher of the Youth of Cuba, 1800–1862. Education is not just to provide a career in life, its purpose is to temper the soul. To cure my country's ills and promote its happiness I would spill every drop of my blood." The attractive low relief tablet on the W. face portrays Caballero at his daily task of educating his countrymen. The tablet on the E. face depicts him defying the officials who interfered with his work. The bronze tablets were the work of *J. Lorieux;* the architect was *Ch. Cousí.*

Caballero was a striking figure in the revolutionary annals of the country. Born in Havana July 11, 1800, he became, at 24, a professor in the San Carlos Seminary. After ten years of travel in the U.S.A. and Europe he returned to Cuba and rose to a prominent place in the literary life of the island, teaching, writing, publishing, holding the Chair of Philosophy in the College of San Francisco (at Havana), founding a Chair of Chemistry in the Carraguao College, and in 1848 establishing the famous college of El Salvador, over which he long presided.

The Equestrian Statue of General Antonio Maceo, a magnificent structure of marble and bronze (one of the finest and most impressive in Cuba), symbolizes a stirring epoch of the past and perpetuates Cuban glory and valor in the wars for liberation. Specifically the cenotaph immortalizes one of Cuba's most illustrious warriors, as well as the intrepid men and women who fought with him for victory. It stands in El Parque Maceo at the N.W. edge of the city (Pl. A.3) overlooking the Gulf at a point where the broad Ave. Maceo curves northwestward to enclose the suburb of Vedado. — Several of the street cars which cross the Prado westward bound near La Punta Fortress and follow the Ave. de la República to the Casa de Beneficencia y Maternidad will take the visitor to the parque — one of the most attractive spots in the capital. To save time it can be visited on the way to the University, the Maine Monument, or to Vedado.

The statue is complemental to that of *Máximo Gómez*, at the E. end of the Malecón. Both generals fought in the same cause, and both helped to win their country's freedom. With *Martí, García* and others they are greatly revered figures.

The commanding figure of the famous revolutionary general is mounted on a prancing charger rearing and poised for an impetuous plunge back into the conflict which characterized his master's last hours. His back is to the sea and he looks southward over the land to which he devoted his life and energy. Below, on the face of the pedestal, is a sculptured Cuban shield, and beneath this is a spirited allegory in bronze of a group of enslaved people watched over by an angel of peace and victory — a Cuban interpretation of the Victory of Samothrace. Below this outreaching group, in low relief, a bronze tablet depicts a Cuban woman urging her compatriots to offer their lives to their country. The bronze inscription at the left (W.) of this, and that at the r. explain that Gen. José Miguel Gómez, president of the Republic, authorized the erection of the monument Feb. 10, 1910, under the direction of Col. José R. Villalon, Sec. of Public Works.

The huge, crouching, bronze figure (at the l. corner) of a woman with a dagger in her right hand while her left shields her bent head from an attack, symbolizes the active part the Cuban women took in the struggle for freedom. The companion figure, in bronze, of a man in an attitude of profound meditation, signalizes the thought given to a successful issue. At the right (N.) cor. on the E. side sits a bronze woman with a book of records in her hand. The man sitting against the shaft in an attitude of deep despair is mourning over the death of his leader. Above his head, along the base of the shaft, in high and low relief, are groups of cavalry and foot soldiers bidding farewell to wives and children. Above this, in bronze letters on twin panels affixed to the marble shaft are the words:

"Famous captain, blameless patriot, chief of the brave whose valor equalled their loyalty." (Note the beautifully chiseled wreath and the four female figures offering music and incense to their valiant compatriots.)

On the N. or sea side is a spirited bronze plaque showing cavalry in action and handsome figures of men and women in heroic attitudes. The medallion with the date 1868 refers to the Grito de Libertad at Yara (Oct. 10th). That of 1895 commemorates Maceo's momentous invasion of the western provinces. The bronze letters above the men and women, with the date July 14, 1845, refer to the general's birth; Dec. 7, 1896, to his death. He was killed in action, and lies buried at *Cacahual*, near *Bejucal*. A realistic painting, *La Muerte de Maceo*, hangs in the *Salón del Despacho* of the Sec. of the Ayuntamiento (see Index). Another shield and a seated bronze figure of a woman are features of this side of the shaft. The seated figure of a nude woman on the W. face symbolizes the exchange of the sword of revolution for implements of mechanical progress. The inscription in bronze on the shaft here says the monument was inaugurated May 20, 1916, while Gen. Mario G. Menocal was president. The inscription in the marble frame advises that Maceo was bold and daring, that he never turned his sword against the laws of the Republic, and that he fought until he died. The sculptured group here typifies the peaceful arts. The massive shaft rises from a speckled marble base supported by a wide, graduated plinth. An attractive park surrounds it.

Just beyond the Maceo Monument, protected by an iron screen, is a weatherbeaten **Martello Tower,** or Torreón de Vigía (watch tower) built in 1556 as a lookout and defense against pirates. The name refers to the hammer (Italian, *martello*) used to strike the alarm bell in many similar towers (originated by a Corsican named *Martella*) anciently erected along the Italian coast. The English built many of these towers on their coast, opposite France, in anticipation of Napoleon's threatened invasion of Perfidious Albion! — Further along the Ave. Maceo toward the west, 300 ft. from the sea and backing up against the ridge on which El Príncipe Castle stands, is the old **Santa Clara Battery,** dating from 1797 and so called for the Count of Santa Clara, Gov. Gen. of Cuba from 1796 to 1799.

The Maine Monument, a cyclopean marble, granite, and bronze memorial erected by the Cuban Govt. and dedicated March 8, 1925 as a tribute to the 266 brave men who died when the American battle-ship Maine blew up in Havana harbor Feb. 15, 1898, stands on a commanding site overlooking the Mex. Gulf near the old Santa Clara Battery (Pl. A.3) and is a Mecca for patriotic Americans. Despite the great weight (750 tons) of the granite (from Oslo, Norway) and marble (from

Nelson, Georgia, U.S.A.) which form the *monumento* this is airy, graceful, and exceptionally impressive. The micrometric precision with which the great blocks are joined is noteworthy. The work is that of the generous and talented Cuban architect *Señor Don Felix Cabarrocas y Ayala.* Certain of the designs are by *Don Moisés de Huerta,* the well-known Mexican sculptor. The fine bronze eagle which surmounts the splendid twin shafts (70 ft. high) and which is 6 ft. high and measures 15 ft. across the outspread wings, is after the design of the Italian master *Pietro Galoni,* and was cast by the National Art Foundry at New York. The crowns, plaques, and minor bronze enrichments were designed by the Italian sculptor *Corrieri,* and were cast in Havana. The cost of the materials was $116,000; that of erection $40,000. The two marble columns display the Cuban and Amer. coat-of-arms and symbolize the two nations united in the common ideal of upholding Liberty — which is chiseled in the marble cornice on which the eagle stands. The symbolic group at the base of the columns represents Mother Earth in an attitude of pity and sorrow holding in her arms the lifeless bodies of her ill-starred sons. The two cannons and the anchor chains are relics from the Maine. The silent memorial symbolizes liberty, justice and the esteem of the Cuban people for those of the great republic at the north.

The monument is due to the indefatigable efforts, covering several years, of *Señor Cabarrocas* and *Mr. J. T. Wilford,* the erudite editor of the Havana Morning Post, ably seconded by the Havana Chapter of the Daughters of the American Revolution. Believing that a fitting cenotaph should commemorate a catastrophe that cost so many lives and eventually was of such transcendental importance to Cuba, these patriotic persons worked steadily to that end until success was attained. Fifteen thousand persons, among them Gen. John J. Pershing, President Alfredo Zayas, Admiral John H. Dayton, the Spanish Minister Señor Don Alfredo de Mariategui, and many other notables were present at the impressive ceremonies attending the unveiling. The American, Spanish, and Cuban flags were entwined about the shafts as blended symbols of the friendly accord of the three nations. The tablet with the names of the men who were killed by the disaster was unveiled Feb. 15, 1926.

The **Casa de Beneficencia y Maternidad,** or foundling hospital, or *Cuna* (cradle) where anciently sinless children of sin could be deposited to be brought up by the Sisters of Charity, stands on the cor. of the calle Padre Varela and the intersecting Ave. de la República where it overlooks Maceo Park. It was founded in 1709 by the wise and charitable *Bishop Don Gerónimo Valdés;* was long distinguished as a yellow-fever hospital, and is still an important institution. A Catalonian belfry rises above the wide flagged atrium where charity

bazaars and like functions are often held. The old revolving wicket-door, or *torno* where babes born out of wedlock were left is still to be seen. As *Valdés* is a noble name in Spain, the good bishop gave each child left in the *Casa Cuna* an excellent education, and (with the authority of the Spanish King) the name *Valdés*. Famous instances were *Cecilia Valdés*, the heroine of *Villaverde's* classical historical novel, and the poet *Gabriel de la Concepción Valdés* (see Index).

Avenida de la República. Vedado. Almendares River. Marianao. Oriental Park and Race Course. Camp Columbia. La Playa. The Yacht Club. The Country Club. The Casino.

Westward from the Malecón, sweeping majestically for about 5M. to the mouth of the Almendares River, in Vedado, is one of the sightliest avenues in the world; 75 ft. wide, of smooth concrete, and the section from La Punta to Maceo Park a monument to the energy of engineers of the American Army of Occupation. All their advanced theory and practice were needed to make this beautiful boulevard withstand the furious battering of an ofttimes angry sea. The flanking pavement is 30 ft. wide and immensely thick; the sea wall 4 ft. thick with a saddle-back coping. Beneath are sections of early walls, coral reefs and T-shaped concrete buttresses, but despite this, powerful green combers sometimes pick off sections of the wall and pave and derisively hurl them clear across the roadway. It is particularly exposed to attack near the Maceo monument. The coral walls near the Malecón end are relics of an extensive system of bathing pools so constructed that the sea opening admitted water but excluded the sharks. Light frame structures were erected over the pools (6 ft. deep inside, 5 fathoms outside) and were removed at the end of the season. A number of old Spanish cannon sentinel the boulevard at certain places.

Officially the avenue from the Punta Fortress to Maceo Park is the *Avenida de Antonio Maceo*, albeit the public refers to it as the *Malecón, Avenida del Golfo*, and *Ave. de la República*. Between the monument and Vedado it is referred to as the *Avenida Washington*. The view at any time from Maceo Park eastward to La Punta and Morro Castle is one of the most beautiful and picturesque in the Americas. At night the avenue is brilliantly illuminated (the combined work of the Havana Electric & Utilities Co., and the General Electric Co. of Cuba) and the result is so beautiful that it is known as the Diamond Necklace. Sparkling in the Cuban dusk it is a beguiling sight. — The section from the Maine Monument to Vedado dates from 1926.

Vedado (warren, park), the handsomest, most popular and most flourishing of the city's suburbs (*barrios*), lies contiguous to Havana at the S.W., is bounded on the N.W. by the Gulf of

Mexico, is flanked at the S.E. by the range of low hills crowned by The University, El Castillo del Príncipe, and the Colón Cemetery, and is reached by several tram-lines which keep it in constant touch with the center of the metropolis. A few decades before the close of the colonial period, the land on which the colony now stands was owned by *Don Francisco de Frías y Yacott*, Count of Pozos Dulces, who had a vast sugar estate there. When (because of the part he took in the Conspiracy of 1853) his property was confiscated by the Crown, it was made over into a semi-wild park wherein hunting was forbidden (*vedado*, past participle of *vedar*, to forbid). When the Count died in Paris in 1877, Havana had begun to expand beyond its old boundaries, and after the American Intervention in 1900 Vedado came to be regarded as the most healthful and delightful of the new *colonias*. Some of the finest and most beautiful homes of the habaneros are now located there, many of them in spacious, rose-crowned gardens which recall California and the Ionian region. The latter memory is awakened by the Grecian architecture of many of the houses, which are a felicitous blend of classical beauty and American utility. Few of them are walled in, after the Spanish fashion, and the northern visitor would classify the spot as an American rather than an Iberian colony. Brick with concrete facing and a medley of the classical orders — Doric, Ionic, Roman, Corinthian, etc. — characterize them, while an extraordinary profusion of beautiful roses and many semi-tropical flowers envelop and idealize them.

While a few of the old street names exist, most of the *calles* are now known by numbers, letters of the alphabet, and American statesmen — Washington, Wilson, and whatnot. At intervals throughout the suburb run wide, park-like avenidas graced by statuary, parterres of flowers, and stately palms. The sea is visible at the end of almost every one of the cross streets, and usually it is of a blue ravishing in its winsomeness.

In the Parque del Presidente stands the fine memorial to the one-time president, *Don Tomás Estrada Palma*. A bronze figure of heroic size surmounts the marble pedestal, which in turn rises from a massive, graduated speckled red granite socle. The inscription on the E. face displays the words "Cuba to Don Tomás Estrada Palma, 1836–1908, MCMXVII." At the base is the handsome bronze figure of a seated woman in an attitude of inscribing a record of praise on a tablet which she holds in her left hand. — The inscription on the S. side records that he was "A modest man, an exemplary citizen, a far-sighted executive who made of his life a sustained sacrifice and whose death was a high inspiration to all." The Latin inscription on the face carries the same import. The tablet below this records the names of those who subscribed to the memorial. On the N. face one is told that "He loved Cuba rightly for her

independence and prosperity, and he labored for her with invincible firmness and magnificent disinterestedness." — The big marble fountain in front of the monument is one of several that grace the barrio.

The Equestrian Statue of Major General Alejandro Rodríguez y Velasco is a striking Romanesque memorial to the first mayor elected by popular vote. On the W. face of the exceptionally handsome polished red-speckled granite structure is a huge reclining bronze figure of a Roman centurion armed with a short broadsword. On the S. face is a bronze Roman chariot (*caroza*) containing two warriors and a woman, and below, the words, Feb. 24, 1895. The inscription on the E. face is to the effect that the monument was erected at the order of the city council in session Nov. 19, 1915, at the instigation of councilman Don Lorenzo Fernández Hermo, while Gen. Fernando Freyre Andrade y Velásquez was mayor. Let into the N. face is a companion chariot containing a woman and a herald drawn by galloping horses. Various Roman war emblems embellish the marble base, which rests on a rough granite plinth rising from a socle of the same material.

The Gothic Church (of the Dominican Order) in the parque flanking the Ave. Wilson (Calle 9) between Calles B. and C. (central-western section), contains some handsome stained-glass windows (of French origin), several ornamental chapels, the customary rich *caoba* bancos, and a fine peal of bells. The graceful clustered columns which support the high vaulted roof are Gothic with Spanish motives that rob the interior of the coldness of the usual Gothic church. If the main doors are closed one can gain admittance through the sacristy at the rear. The High Altar displays a fine tinted figure of Jesus of the Sacred Heart. That at the r. is San Vicente Ferrar (a Valencian, Dominican theologian and preacher of the XV cent.). That at the l. is Santo Tomás de Aquino (a celebrated Neapolitan XIII cent. saint, philosopher and metaphysician). The altar at the r. of the high altar is dedicated to El Niño Jesús. The most conspicuous of the side chapels is that of El Rosario (in the bay of the l. transept), with figures of Santa Catalina de Siena, and Santo Domingo de Guzmán. Below is a beautiful representation of Da Vinci's *Cenacolo.* The contiguous altar is dedicated to the Virgin of Carmen. Below it is a realistic portrayal of souls in purgatory. The next altar commemorates Eduwiges, the famous Norwegian santa. San Luis Beltrán is at the l. and Santa Rosa de Lima (the first canonized American saint) at the r. The companion capilla, with flanking figures of St. Dominic and St. Catherine, is dedicated to Our Lady of Mercy. The chapel at the l. of the main entrance, near the wood cancel, is of Cuba's patron saint, Nuestra Señora de la Caridad de Cobre. The 1st chapel at the r. is of El Cristo Crucificado. The next is

of La Vírgen de los Desamparados. The 3d, San Antonio; 4th, La Purísima; 5th, Our Lady of the Sacred Heart; 6th, San José. — In the VESTUARIO are some rich sacerdotal vestments.

Vedado has a number of attractive parks enriched by statuary, beautiful trees and flowers; and some of the most sumptuous residences in the environs. That of *Señor Don Carlos Miguel de Céspedes* is one of the show places. The Parque de la Fuente contains an illuminated fountain. The superb *Avenida Carlos M. de Céspedes*, which extends along the gulf shore from the Almendares River (named for Bishop Juan Almendares) Bridge to the Playa at Marianao is one of the finest in the world. The old **Chorrera Tower** which overlooks the Golfo near the bridge anciently served as a pirate outlook and is interesting chiefly for its age and crudity.

Instead of returning direct from Vedado to Havana, one can board a cross-town tram-car bound for the Oriental Park Race Course and points of interest in that neighborhood. Or proceed westward to the extensive suburb of Marianao, separated from Vedado by the Almendares River.

Marianao, a beautiful colonia 8M. west of Havana, beyond the Almendares Río, on a sloping ridge about 150 ft. above the sea and contiguous to it; one of the cleanest, brightest and most attractive of the metropolitan *repartos*, possesses many sightly homes, a sumptuous hotel, a bathing beach (*La Playa*) which is second to none in Cuba and which attracts thousands of people to its shining sands and tepid blue waters during the bathing season (April–Oct.); a manorial COUNTRY CLUB with one of the finest GOLF COURSES in the world; a superb and brilliant CASINO similar to the famous Casino at Monte Carlo; a RACE COURSE which is the delight of racing-men from all over the globe, and numerous minor attractions. The palatial YACHT CLUB is the largest and finest in Cuba. The near-by *Camp Columbia*, established by, and headquarters for, the Amer. Army of Occupation during its stay in Cuba, is a military-post and aviation field, and here one may see army manœuvres and interesting flying stunts.

The tourist should not fail to devote some of his time to Marianao and its varied attractions, for beside being one of the most celebrated spots in the West Indies it is a region of rare beauty and charm. Nature and art have combined here to produce an effect singularly pleasing to the traveler from the frigid North. The roads are good for walking; distances are short; and the bright sky, sempiternal sunshine, the adorable sea and the royal palms and brilliant flowers make it a delightful terminus for an excursion. Much of the rich reddish soil is impregnated with iron and volcanic detritus. — The name *Marianao* is a hispanicized compound Indian word; *maya*, cactus, and *niabo*, place — "place where cactus grows." The patron saint of the colonia is St. Francis Xavier.

Street-cars for Marianao connect with Vedado cars at Vedado, and others marked Marianao leave at frequent intervals from Central Park, and other points. Time about 40 min. Electric cars of the United Railways run at frequent intervals (time about 30 min.) from the *parado Galiano*, at the cor. of the Ave. Italia (Galiano St.) and the Calle Dr. Carlos Finlay (Pl. B.5). The Waiting Room is just down from the cor. on Finlay St. The cars run along the edge of the Chinese Quarter to Concha Station, thence into the suburbs. The old Church with a Catalonian belfry, at the far r. of Concha, is the (uninteresting) Iglesia Monserrate. The pretty tropical garden at the l. of *Tulipán Station* (once the center of a populous and fashionable suburb) contains the residue of many wild tulips that formerly bloomed hereabout, whence the name *tulipán* (tulip). At the r. of Columbia Station is the big Columbia Camp (*campamento militar*). At **Quemados Junction** a line branches l. to the Race Course (*hipódromo*); another goes on to La Lisa Colony, and the main line turns r. to (about 8 min.) the Havana Country Club and Golf Course, the Casino, and La Playa. All the cars are plainly marked, and signs point the way. [The cars which return from Quemados to Havana may be marked Galiano.] — By continuing on to La Playa one may inspect the beach (the Cuban Coney Island) and its many attractions and return either on foot or in the tranvía to the Casino Station. The Golf Links and Clubhouse are near by. The return to Havana may be varied by following the broad highway which leads N.E. from the Casino to the Hotel Almendares, and there boarding one of the hotel buses (*guaguas*) which ply between the hotel (via Vedado, the Malecón and the Prado; time about 40 min.) and Central Park. — In a speedy auto one can drive from Central Park to Marianao Beach, via the Malecón and Fifth Avenue in about 12 minutes.

The Havana Country Club with its superb Golf Course (idyllic in its tropical beauty and one of the finest in the Americas) is immediately S.E. of the National Casino (in Marianao) and dates from 1912, when *Mr. Frederick Snare* (commemorative bronze tablet unveiled March 20, 1926) with a small group of public-spirited men converted the jungly, run-down Lola Finca into the present estate. The 18-hole (*hoyo*) course (*terreno*) stretches for about 2M. (7300 yards) over gently sloping hills and valleys; is the delight of visiting golfers (*jugadores de golfo*), and is marked by the natural and artificial hazards that characterize other links. Par is 73; American golf terms are used, and the caddies speak English. The Club-house is modern and attractive. There are 1400 members (Cubans and foreigners) and a long waiting-list. Ladies are admitted. The initiation fee (for a resident) is $250. Non-residents, $100. Annual dues, $120. Tournaments

(*torneos*) are features of the club activities. Visitors proposed by 2 members and approved by the management may enjoy the club privileges for 2 weeks on payment of $3 a day.

Country Club Park. Surrounding the Golf Course on three sides, and extending northward practically to the delightful and popular Playa, or Bathing Beach (the predilection of the wealth and fashion of Cuba), is this exceptionally pleasing 600 acre Park, the most artistically satisfying home site in all Cuba, and indubitably one of the most beautiful in Spanish America. It is the most favorably located of all the Havana *repartos*, or *colonias*; unexcelled in natural beauty and attractiveness; a healthful, gently sloping hill-region of fine airs, captivating views, and most of the requisites of a home-seeker's paradise.

A fresh water lake 3–4 miles long surrounded by wide park spaces and having a luminous fountain in its center, is one of the outstanding features, and this is supplemented by an adorable little winding river which meanders lazily between grassy, palm-fringed banks and makes canoeing an unalloyed delight. The unique contour of the region, the attention given to the maintenance of its rustic setting without interfering with its remarkable pristine beauty, and its situation within one-half hour's ride of Havana (whose domes and spires are visible in the distance), over some of the finest and widest boulevards of the world, enhance its value and charm.

Further to safeguard its peculiar advantages, rigid building restrictions preserve it as a purely residential spot. Apartment houses, hotels, stores and such are excluded, so that only stately mansions, less ornate dwellings, and cozy bungalows (Hindustani *banglā*) with wide expanse of lawn bordering well-kept roadways meet the eye. These bungalows, smothered in a riot of tropical flowers (flaming coleus, gorgeous Bougainvillæ, hibiscus, roses and whatnot) and melodized by bird trillings, recall others in distant Honolulu, Hongkong, and Singapore. The larger dwellings often show Alhambraic, Muzarabic and Grecian concepts.

In few places have nature and art combined so harmoniously as in this cool, brilliant, sun-drenched region where a tropical latitude is minimized by freshening sea breezes which blow almost constantly; where semi-medieval *palacios* drowse amid acres of languidly waving royal palms, and where the horizon on one side shows city spires and country shrines, and on the other a view which can scarcely be duplicated of the wide Gulf of Mexico.

Almost limitless recreation is offered by the near-by **Havana Country Club,** the **Havana Yacht Club,** the **Havana Biltmore Club**; the sea bathing, boating and fishing possible in the blue waters of the Gulf, and the highways which invitingly wind over the hills to the palm-flecked Cuban hinterland. The incomparable **Havana Race Course,** one of the most frequented

and popular in the South, is not far off. Likewise the **Aviation Field** where the giant planes of the Pan American Airways swoop down on their daily flights to and from the United States, the West Indies, Mexico, and Central and South America.

Many Americans have erected year-round homes in this southern Eden, while others emulate the wild fowl and fly hither to escape the northern winters. When they leave they place their homes in the watchful care of the **Trust Company of Cuba,** which controls and cares for the region, and which sells residential sites to whosoever wishes them. Their Havana Office is at Obispo Street No. 53.

The Gran Casino Nacional (the Cuban Monte Carlo), an attractive, semi-classic building of recent construction, is near the Country Club, in a triangular *jardín* aflame with hibiscus, coleus, Bougainvillæa, and other vivid flowers. A strikingly attractive feature is the Central Fountain (the work of *Aldo Gama*) a beautiful creation in fine concrete, upheld by 8 shimmering Atlases. Around the outer edge of the elevated bowl dance 8 (4 pairs) of charmingly wrought, life-like Bacchantes seemingly inspired with bacchic frenzy and assumed to typify in their alluring nude forms the revels that supposedly are a part of the life within the Casino. The grapes they hold in their hands symbolize the classical myth about Bacchus (Dionysus) and his teachings relating to the cultivation of grapes and the preparation of wine. A poignant tragedy (ask any friend in Havana) is associated with the beautiful American girl who posed as a model for the dancing figures.

On soft tropical nights when the fountain shimmers under playing lights and twinkling stars, and the graceful nymphs seem imbued with pulsing life, a brilliant throng gathers on the terrace, dances in the spacious ballroom, dines in the sumptuous salón, or wagers small fortunes on the spinning, clicking wheels in the gaming-room. The Casino functions are celebrated for their liveliness and splendor. The opening in Dec. ushers in the Havana winter society season, and thereafter until spring high and joyous but decorous revel is held here until the small hours of each morning. Midnight usually is the most attractive hour, for then the gaiety is at its height. Roulette (*rouleta*) is the favorite game. Information relating to the Casino, Race Course, etc. can be obtained at the **Information Bureau** of the **Sevilla-Biltmore Hotel.**

PART THREE. EXCURSIONS FROM HAVANA

Excursions (see PLAN OF TOUR). The visitor to Cuba who sees only Havana is like the European who comes to the United States and remains in New York. Many delightful excursions are possible from the capital, and the wise tourist will not overlook some of them. Railway travel to them is as safe and as comfortable as it is in the U.S., and far more picturesque. All the different peoples of the island patronize the railways, and in the trains one sees many interesting types — planters, rancheros, merchants, orchardists, Spanish dons and Africanos, priests and peasants, and island types from Haiti, Jamaica, and Santo Domingo. Pompous plantation *mayordomos* in white duck, Panama hat, *camagüeyano*, leggins and plus-fours, carrying lariats, saddles, spurs, and whatnot; *guájiros* in gala attire with guitars, a bundle of sugar-cane, and perchance a fighting rooster under one arm; *guájiras* (country women) in freshly starched, vivid petticoats and Spanish *chamarretas*, and many beautiful Cuban women add charm and color. When half a dozen men board the train with game cocks in pillow-slip-like bags or suitcases with perforated ends and rolled-up curtains, bound for some near-by cockpit, the clarion challenges of the ambitious *gallos* fill the cars with booming sounds. Interesting figures are the quadroons in colorful gonfalones, and black African damosels provocative with rouge, lip-stick, and powder, adorned with pinchbeck dingle-dangles and provided with belladonna eyes that rove hither and yon and disturb the shallow noodles of the accordion-playing *colonos* out for a good time. In the train assemblies one notes that under this quickening sun the Cuban girls are almost as generously developed at 14 as their pale northern sisters are at 20, and also that genuine beauties are more common than in the colder regions.

The happy nature of the Cuban shows at its best when traveling; the blue skies, the faultless sunshine, and the sweep of the interior plains seeming to affect the people like a rare old wine. Between stations strangers strike up friendships, and when they part farther down the line, give each other a *fuerte abrazo* like *amigos antiguos*. At certain of the stations jet-black negresses act as porters to carry one's luggage, and stand ready to wait upon the stranger by inches. Not a few of the station *fondas* into which the passengers crowd for coffee and light refreshments are conducted by jaunty *vascongados* (Basques) from Vizcaya or the Spanish province of Guipúscoa, who wear the provincial *boina* and the brown corduroy so common in Spain. Some of the trains carry a military *escolta*, a relic of revolutionary times rather than an actual necessity. The men

are trim in their handsome uniforms and their friendly presence is always a guarantee of order and safety. The somnolent towns which cling to the rly. like beads on an endless rosary are unfailingly picturesque to northern eyes. Likewise the many relics of Spanish colonial days — old churches, blockhouses, fortresses, and whatnot.

The premier trip in Cuba (Rte. 6) is from Havana along the backbone of the island and through a number of the most interesting cities to the one-time eastern capital of Santiago; oldest, most picturesque, and most alluring of all the insular places. No traveler with time to spare should fail to make it. It is the only way he can see the best part of the island in all its beauty and charm. The rly. traverses a fruitful and highly diversified region of mts., hills, plains, and adorable valleys covered with broad plantations of sugar-cane, tobacco, cattle-ranches, fruit-orchards, magnificent forest-trees and the myriad graceful palms for which the island is celebrated. Jungle patches alternate with intensively cultivated stretches and primitive forests of precious woods where gorgeous flowers bloom eternally and where rare and beautiful birds and butterflies flit through sun-dappled glades that remind the traveler of equatorial regions. The fruit (see Index) produced in some sections crossed by the train is almost limitless in its variety — cocoanuts, pineapples, mangos, avocado pears, lemons, limes, pomegranates, oranges, grapefruit, mameyes, zapotes, custard-apples, caimitos, bananas, guavas, and a host of others. The bamboo-groves and the palm-thatched huts of the guájiros remind the traveler of Japan, while the blacks (Africans, Jamaicans, and Haitians), who work in the cane-fields just as our southern darkies do now in the cotton-belt, recall ante-bellum days and add a note of colonialism which the modern rly. and the big cane-mills fail to nullify.

After passing out of Havana Province into that of Matanzas, then Santa Clara, the rly. enters Camagüey, and later Oriente; here the line lies across the great upland plains where the early Spanish settlers established their cattle-ranchos and horse-breeding farms to which the buccaneers of the Spanish Main repaired each year to claim their annual tribute in lieu of ransom. To the many cattle of the region Sir Wm. Van Horne added (in 1905) the progenitors of the light-gray zebus, or Mysore cattle (*Bos indicus;* sacred in India and consecrated to Siva), which one sees from the trains. The hump on the animals' withers differentiates them from all the rest. In Oriente Province the rly. traverses great sections that recall the pine-studded parks of New Mexico, with noble trees and distant mt. views. In this and Camagüey Province the cane-fields seem limitless and are thousands of acres in extent. The lumbering cane-carts which 6 to 10 spans of oxen draw across the country recall similar outfits on the Great Karoo in South Africa. In

this section the stranger sometimes enjoys the thrilling spectacle of a cane-field on fire, a sight he does not soon forget. Along toward the end of the journey fine forests and some of the most magnificent mt. scenery on the island are features of the country. There is no monotony on the trip, and scarcely a mile without its special feature.

THE FLORAL WEALTH (see Index) of the island is seen to great advantage on this traject. Many of the little concrete rly. stations are fairly smothered in gorgeous flowers, particularly the brilliant Bougainvillæa, which grows everywhere and in extraordinary profusion. This reddish and magenta stranger from Bougainville Island in the South Seas (discovered and named by Admiral Louis Antoine de Bougainville, when in 1769 this French navigator followed Captain Cook on his famous voyage around the world) finds Cuba a congenial home, and shows its satisfaction by blooming in luxuriant wantonness. The odd clustered bracts which back up against each other and pose as flowers vie in brilliance with the flaming coleus, the Chinese Hibiscus, and a host of tropical and subtropical beauties. Conspicuous among these is the omnipresent FLAMBOYANTE, or Poinciana Regia (*P. pulcherrima*), named for *M. Poinci*, a governor-general of the West Indies in the 17th century, who wrote on the natural history of the Antilles. Its glowing red and orange flowers are replaced in winter by a myriad long, flat, two-valved, many-seeded pods which hang from the branches of the large, handsome tree. As in Barbados, where it is known as Barbados Pride, and as Flower-Fence, it here serves as a fence and flanks miles of the Cuban roads. In full bloom the tree is one of the most strikingly gorgeous in the tropics. The smaller hedge fences with peach-like blooms one notes along miles of the rly. are formed of young acacias (the Masonic symbol) planted upside down so that what once were roots are now flowering branches. They go by the familiar name *palo de ratón* (mouse-wood) and (slang) *palo naciente*. Like flaming torches in the landscape are the POINSETTIA, or Flor de Noche Buena (Christmas Eve flower), or Mexican flame-leaf, discovered in Mexico by *Joel R. Poinsett*, U.S. minister to Mexico in 1828. Almost equally striking are the large, bright-vermilion-spotted-with-yellow flowers of the *Amherstia nobilis* (named in honor of the noted botanist Countess Amherst). The long, pendulous racemes look like nothing so much as red satin tassels. They are considered sacred by Buddhists and are placed as offerings before Buddhist shrines. The thorn thickets which flank the rly. in so many places in Oriente province are known as *aroma* (*marabú* in the Camagüey district): the bushes grow about 8 ft. high and closely together. The merciless thorns (*espinas*) which cover them make the *matorrales* (copses) almost impenetrable. The narrow, tunnel-like paths through them are made by cattle.

Sections of Oriente are given over to glistening, rustling jungle filled with animal and insect life; in this many glorious papilios and lovely tropical birds make their homes. Fenced in, these sections would be almost as beautiful as Kandy, Buitenzorg, or Pamplemousse. Sometimes for miles the rly. runs straight as an arrow through a regular lane or corridor cut from the forest. The amazing vigor of the plant life, the dazzling brilliance of the flowers and birds, and the mystery that lies beyond the jungle's edge fascinate the beholder. Among the many tropical birds are swarms of saucy green parrakeets (*periquitos*), which like feathered sprites sit on the telegraph wires and scold the train as it passes. Many of the velvety, pixy-like butterflies resemble flying pansies as they drift through the sunny glades. Here and there giant seibas (see Index) rise above their fellows and extend broad branches from which pend a host of trailing vines and flowering orchids. So dense and rank is the vigorous undergrowth that many of the more delicate heliotropic plants have been crowded off the ground, and as if to preserve the species, Nature has provided a second story, a sort of fantastic Babylonian Garden wherein are reproduced those plants unable to survive the fierce struggle for existence on the ground floor. The flowers are so many and so dazzling that the senses fail to coördinate them all, but one notes flaming crimson, dainty pink, white, magenta, mauve, passionate scarlet, and striking yellow tints, with an absence of delicate blues. — On certain of the great trees one notes ant-nests as big as bushel baskets and connected with the ground by brown, rope-like tunnels that wind about the trunks. From others droop a myriad strands of Spanish moss (*Tillandsia* or *Dendropogon usneoides*) that recall scenes in the Dismal Swamp and the Florida Everglades.

1. Excursion to the Isle of Pines

The Isle of Pines Steamship Co., or The Across Cuba Route (Captain Wm. J. Mills, General Manager, Nueva Gerona, Isle of Pines), runs clean, comfortable, modern, safe, well-managed ships between Batabanó (the sailing port, 36M. S.E. of Havana, on the Caribbean Sea) and Nueva Gerona (90M.) via Júcaro (the insular port for Santa Fé). Consult the company's folders and booklets. Tickets can be bought anywhere, but specifically in the Havana Ticket Office of the **Ward Line,** and the **United Rlys. of Havana,** in the Centro Asturiano Building, overlooking Central Park. Few trips in Cuba are more fascinating, satisfying, and enjoyable than this, and the traveler with time to spare should not miss it.

The usual custom is to leave the Havana Central Rly. Station at about 6.40 P.M., Mondays — Wednesdays — Fridays. The boat sails from Batabanó on the arrival of the train. Dinner is served on the after deck, under a wide awning. The

sunset views and seascapes over the tranquil Caribbean Sea whose waters have felt the keels of Columbus's caravels, are unforgettable. Numerous picturesque *cayos* dot the shallow waters. Usually the sea is as smooth as glass. In the early dawn of the morning following, the ship touches at **Júcaro,** then proceeds along a beautiful tropical coast to the terminus at Nueva Gerona, largest of the island ports. The approach up the winding Las Casas River, for years the chosen rendezvous of Antillean pirates, is extraordinarily picturesque. The mangrove-lined banks backed by waving palms and jungle patches, dew-drenched, flower-crowned, and odorous, are the haunts of big sea-turtles and aquatic birds. Four hundred years ago the eagle gaze of Columbus sought out the same points the eye of the traveler now seeks, practically unchanged and accompanied by the thrill the most phlegmatic feels on silently approaching a mysterious tropical island in the early dawn. The cool morning air and the quality of the sunrise exhilarate one.

Fares. The Steamer Line and the Rly. Co. work in unison and issue excursion tickets (recommended) which include rly. and steamer fares, meals and stateroom on the boat; auto hire; meals, lodging, etc., on the island; personally conducted tours, etc., as follows (subject to slight changes): TOUR No. 1. — Two nights on the water (going and returning) and one full day on the island, $27.50. TOUR No. 2. — Two nights on the water and 2 full days on the island, $31.50. TOUR No. 3. — Two nights on the water, 3 days and 2 nights on the island, $37.50. — The Regular one-way fare between Havana and the island is $8; round trip, good for 10 days, $12. Berth in stateroom each way (for 2 persons), $2 each. Meals on the boat, $1.

If one leaves Havana Friday P.M., Saturday can be spent inspecting **Nueva Gerona** (marble quarries, caves, mineral springs, etc.) and (in the afternoon) the delightful motor trip to Santa Bárbara (spending the night in the excellent inn here). Captain Wm. J. Mills, a financial power in the island, noted industrialist and managing director in many of the insular enterprises, lives here. Many beautiful tropical homes. — On Sunday one motors to **Santa Fé**, famous for its mineral springs (baths, etc.), for its good hotel, gorgeous tropical environs, and for **Jones's Jungle,** show-place of the island and of Cuba, and one of the most interesting spots in the West Indies. In the evening, after dinner, an auto takes one to the (6M.) port of **Júcaro,** and the boat; or to **Nueva Gerona** (8 P.M.). Early Tuesday morning one is back in Havana.

The **train** follows the contour of the bay, traverses the populous suburb of Jesús del Monte, and after passing into the open country runs southward over the Pinar del Río section to 24K. Rincón Jct. (lunch-stand), where it turns and bears S.E. The region is one of deep, rich, red soil, semi-tropical in aspect,

radiant under the summer sky, and flecked by broad cane-fields, meadow-lands and fruitful orchards. Giant mangos, seibas, and a host of beautiful flowering trees vie with a myriad palms to idealize the country. The "bottle" virus appears here to have infected many of the royal palms; illustrating the dictum about evil communications corrupting good manners. Beyond 43K. San Felipe, a shipping-point for sugar-cane, the country is as flat as Kansas and typically Cuban. Negro cabins, guinea hens, pigs, goats, dogs, cattle, chickens, buzzards, a riot of tropical flowers, humming insects, whistling birds, stone fences, workers in the cane- and tobacco-fields, lumbering ox-carts, cane-elevators, sugar-centrals, overseers afield, jungle, chaparral, and cultivated lands are visible on every side, and over the smiling *campiña* shimmering under heat waves the twin line of rails goes straight to a level horizon; there to fade out like a pair of calipers. At San Felipe the line runs due S. to

59K. Batabanó (bah-tah-bah-nó), an important and growing port (pop. 15,000) on the Caribbean Sea; embarking-point for the Isle of Pines, and general clearing-house for a considerable portion of the trade Havana maintains with the southern coast. It is a sort of Cuban Gloucester, for from it the Havana markets receive many fine edible fishes, toothsome spiny lobsters (*Palinurus vulgaris*), crabs, shrimps, various shellfish, and marine specialties — among them sponges (*esponjas*). The shallow waters (rarely more than 10 ft. deep) of the bay and gulf (160M. east and west) are ideal for fishing. It is said that many of the lobsters are caught by hand by divers. A hand-trap operated like a butterfly-net and called a *chapingorro* is often used. The local story about the diver waiting until the lobster goes to sleep, then nabbing him, should be taken with a grain of salt. The visitor can often see the fishermen (*pescadores*) at work, and on a sunny day the flashing sails (*velas*) of the fishing-fleet (*flota*) make a pretty sight viewed from the wharves or rly. station. Alligators (*caimanes*) infest the adjacent lagoons, and are lassoed, shot, and sometimes killed with the machete. A species of big pelican (*alcatráz*) and many smaller gulls (*gaviotas*) are common objects in the bay. About 25% of the population (*batabaneros*) is engaged in sponge-fishing, which is a big industry. About half the catch is exported to the U.S.A. Some of the sponges will weigh 4–6 lbs.

From the Batabanó Station the train proceeds a few hundred yards to the muelle, alongside the boat. There are no transfer difficulties. Willing boys board the train and for a small fee carry hand-baggage aboard the boat. Meals ($1) served on board, under a broad awning, aft. The sunrise and sunset views as one thus dines *al fresco* are beguiling. — If the traveler so elects, on the return trip he can deposit his luggage in the rly. station, inspect the town, enjoy a fish-dinner, and

MAP OF THE
ISLE OF PINES
(ISLA DE PINOS)
SCALE OF THE ISLE
0 5 10 15 Miles
Drawn specially for
Terry's Guide to Cuba
Copyrighted
(Es propiedad)
Railroads
Roads
Steamship Lines
GULF OF MEXICO
FLORIDA
Palm Beach
Miami
LONG KEY
Fishing Camp
FLORIDA EAST COAST RAILWAY
Key West
P.&O. S.S. LINE
Havana
Matanzas
Pinar del Río
Batabanó
CUBA
F.C.U.H.
S.S.CO. 82 MILES
ISLE OF PINES S.S.CO. 18 MILES
ISLE OF PINES
Cienfuegos
N
W
E
S
McKinley
Río Nuevas
Nueva Gerona
Bibijagua Beach
Santa Ana
Río Medio
Río Casas
Columbia
Jucaro
Westport
Santa Bárbara
Río Callejón
Río Cisterna
Río Mal País
Río Santa Fé
San Francisco Heights
Santa Fé
Río Guayaba
La Cisterna
Jones's Jungle
La Seiba
Sierra de la Cañada
Los Indios
San Pedro
BAHÍA DE LA SIGUENEA
EL JOROBADO
Ciénaga de Lanier
(Lanier Swamp)
Punta Este
Punta Cocodrilos
SOUTH COAST
CARIBBEAN SEA
CARIBBEAN SEA
W.H. POUNTNEY CO. BOSTON

proceed to Havana on a later train (frequent intervals). The Main Street of Batabanó (Calle Independencia) leads up from the rly. station. The *Dos Hermanos Hotel*, a popular resort overlooking the sea, has a few rooms and an unusually attractive dining-room (good sea food) finished in various precious Cuban woods.

The Isle of Pines (*isla de pinos*), so-called from the many pine-trees (*pinus heterophylla*, known as the swamp-, bastard-, meadow-, slash-, and Cuban pine) which here thrive alongside the palms (an unusual paradox at sea level in the tropics), is a beautiful, semi-circular, thickly wooded island (Havana Province) in the Caribbean Sea 90M. due S. of Havana (60M. from Batabanó) and almost equidistant from the (40M.) E. littoral of Pinar del Río Province and the S. coast of the Ciénaga de Zapata. It is separated from that vast swamp and the S. coast of Cuba by the *Golfo de Batabanó* and the *Archipiélago de los Canarreos* (a narrow gorge, or space). Its greatest length from N. to S. is about 34M.; from E. to W. 43M. Its area of 986 sqr. M. is about ¼th that of Porto Rico and 264M. less than Rhode Island. Its population is about 5000. Its latitude is 21° 28′ 15″ and 21° 58′ N., and its longitude 82° 24′ and 83° 14′ W. of Greenwich. Almost encircling the island on the E. and N. is a protecting chain of coral keys varying in character, size, and elevation. Similar cayos stretch almost to the Cuban mainland at the N. The coves which some of these cayos shelter formerly were safe harbors for a host of corsairs who made them their chosen rendezvous.

The N. section of the *isla* is a gently undulating plain from whose center rise 3 mountain ranges varying in height from 400 ft. to 1653 ft. (*La Cañada*) the culminating point. Conspicuous peaks are *La Daguilla*, 1476 ft.; *Caballos*, 1074 ft.; and *Las Casas*, 1035 ft. The latter, on the *Nueva Gerona* outskirts, contains valuable deposits of fine-grained, crystalline, colored marble that forms a valuable resource for export. In the *Casas* and *Caballos Mts.* are numerous caves (cuevas, cavernas) of marble formation. That in the marble quarry in the *Casas Range* is many-chambered, with a lake of pellucid water. Pirates often made it their home. Beyond the Casas River Valley, S.E. of *Nueva Gerona*, in the *Caballos Range*, is one of the most interesting caves on the island. Because of a strong current of air which constantly sweeps through it is known as

The Cave of the Winds. In the grotto referred to as the Chapel are some notable stalactites and stalagmites tinted by seepages from copper and iron ore beds — distinguished in the dark by a fluorescent glow. When struck a sharp blow they give forth clear, bell-like sounds. About 1000 ft. from the entrance (E. side, ground level) is a great chamber from which some unexplored passages radiate. — The Santa Isabel Cavern

(in the mts. of the same name, in the S.E. part of the island) is regarded as the finest, most extensive, and most beautiful of the island caves. The entrances to many of the unexplored passages are choked with bat guano. Labyrinthine galleries lead to unknown depths. — The Cave at Punta del Este (near the S.E. section of the island) is of coral formation and is thought to have been raised from the sea by some seismic disturbance of long ago. In it are polychromatic decorations believed to have been made by the autochthons. — A narrow swamp named for Lieut. Alexander H. Lanier (a public surveyor who made the first map of the island) separates the southern from the northern part of the island. The S. section is of coral formation and is covered with a dense forest of hardwoods including mahogany and cedar.

The Climate of the Isle of Pines is balmy and equable; neither too hot nor too cool. The atmosphere is pure and dry. The gentle trade winds that almost ceaselessly whisper through the pine forests bring health, comfort, and a resinous fragrance that is a delightful tonic. The average maximum temperature is 82°; the minimum 69°. The heat at noon on a summer day is never as stifling as that of New York City or St. Louis, Mo. In winter the thermometer rarely drops to 60° Fahr. The death-rate is unusually low. For centuries the island has been regarded as an open-air health resort, and this, with the curative properties of the waters of its mineral springs, brought, and still brings, thousands to its shores. The rolling surface of the land provides almost perfect drainage, and there is no unhealthful dampness. Lung and throat troubles and rheumatism are said to be cured just by the climate and the drinking-water. Most of the people live in the open, in the sense that many of the houses have no glass windows, merely screens to keep out insects. The copious rains that fall during the summer season are brief. Flowers, fruits, and vegetables grow and mature throughout the year. The tidal range is 2–3 ft.

The Flora is rich, varied, and beautiful. Flowering shrubs grow with unexampled vigor and vie with the forest giants in producing gorgeous blooms that slash the glades with flaming colors. From many of the precious woods aromatic oils, dyestuffs, and medicinal products are obtained. A local industry is the manufacture of attractive and inexpensive hardwood novelties in the form of vases, trays, gavels, and many small objects liked by tourists. An extensive display of these can be seen at the Harris Bros. Co. Store in Havana (104–8 O'Reilly St.). — The woods most used are the hard, fine-grained, greenish-red ebony (*Brya Ebenus*) of the Granadilla (pomegranate) tree; the creamy Satinwood (Santo Domingo satinwood; the *Fagara flava* of Florida), notable for its fine grain and the beautiful polish it takes; the Majagua (*Hibiscus Tiliaceus, Linn.*), a superb dark green wood used extensively

for making police-clubs, baseball bats, and in cabinet work (and whose strong bark is made into the flexible rope so much liked in Cuba); the very hard, red Sabicú (*Lysiloma Formosa, Hitch.*), lighter in color than Cuban mahogany, but of finer grain; the yellowish-brown Fiddlewood (common name of the W.I. species of *Cithorexylum*), so named because in Jamaica (where apparently it originated) it is used for making fiddles; the rare *Sabina* (often referred to as horse-flesh mahogany); and the *Roble Blanco*, or fine-grained white oak, much used for making ox-yokes and the like.

The Fruits (see Index) are many and delicious. The peerless grapefruit (*toronja*) is an index of the island's prosperity, as 200,000 cases are annually shipped abroad. The universal pineapple is of great size and sweetness, as is also the watermelon (*sandía*), orange, mango, etc. Wild mangos and cocoanuts grow all over the island, which contains some of the finest citrus orchards in the world. From some of the fruits delectable jellies and preserves are made and exported; among these is the incomparable guava, the queen of jelly fruits; the marañón, or cashew-nut (judy apple, or *Anacardium occidentale*), the mamey colorado, the mango, and the pleasantly acidulous roselle (Indian, or red sorrel), the tropical substitute for the cranberry. Honey is produced in quantities, and with the wax is shipped abroad. Most of the vegetables (*legumbres*), that grow anywhere thrive here. The tomatoes, egg-plants, and green peppers are of such exceptional quality and size that the constant demand exceeds the supply.

Birds (see Index) are numerous. Of the 200 or more varieties 120 are residents; the others use the island as a midway resting-place on the flight between N. and S. America. Parrots abound and upward of $10,000 worth are annually exported. Thrushes, cuckoos, owls, humming-birds, doves, quail, snipe, etc., are common. There are no poisonous reptiles. The largest of these is the harmless majá (see Index), which sometimes attains a length of 12 ft. The lacertilla is represented by a few small lizards, the edible iguana, and many pretty chameleons. The light militia of the air takes the form of the mosquito and a gall-gnat or midge called *jején*, similar to the *rodador* of S. Mexico.

Hunting and Fishing are popular and productive sports. Shooting is permitted between Dec. 1st and April. Wild pigeons abound, as do quail, snipe, sandhill cranes, doves, and many kinds of wild ducks — teal, widgeon, canvasbacks, mallards, broadbills, etc. Fishing in the environing seas is a pastime the traveler will not forget. The warm waters constitute an angler's paradise, with the kingly tarpon, the fighting barracuda, the amberjack, redsnapper, Spanish mackerel, kingfish, red mullet, rockfish, and a host of gamy beauties as a reward of success. Tarpon weighing up to 90 lbs. frequent the chan-

nels between the encircling cayos, and smaller ones up to 50 lbs. can be caught in the river at *Nueva Gerona.* There is an abundance of lobsters, green and hawksbill turtles, and other shellfish. A local sport is shooting giant rays with a rifle. Power boats for fishing trips are always available, and the hotel manager will help the traveler to plan them or hunting jaunts.

Mineral Springs notable for the curative properties of their chalybeate waters bubble up all over the island along the river courses, or gush out from rocky ledges or gravelly basins in the mt. ranges. Among the best known and most popular are the NUEVA GERONA SPRINGS (some of them noted for the purity of their drinking-water), and the SANTA RITA SPRINGS at Santa Fé. The chief constituents of the best springs are potassium; sodium and magnesium chlorides; carbonate and sulphate of calcium; silica, and iron and aluminum oxides. — Potter's Clay is found, and some attractive pottery is made at Santa Bárbara. — Cattle-raising is an important industry, as is also the shipping of ocuje poles (see Index) for drying tobacco.

At once the richest, most beautiful, and most romantic gem in Cuba's diadem, the island is often referred to as the Isle of Enchantment, the Gem of the Caribbean, and as the real Treasure Island of Stevenson's matchless romance, for buried treasure of long-dead corsairs is said to have been dug up at *Bibijagua Beach;* gold coins of ancient times have been found in the island caves, and residents speak of iron-bound chests found by searchers, and of sudden wealth gained in mysterious ways. It is a veritable "island of tranquil delights," a sun-drenched Elysium that rises from the shimmering bosom of a lapis-lazuli sea and is eternally brooded over by an azure sky faultless in its winsomeness. It is a land of quiet, cool-verandaed homes smothered in tropical flowers and flanked by sun-dappled orchards and rose-crowned gardens that are an inspirational delight. The purifying sea-breezes that eternally whisper soft secrets to the nodding plumes of languid palms scatter a balsamic incense that gives to living things a health and vigor essentially tropical. Adorable little rivers of astonishingly clear water wind peacefully through the park-like country, and their crinkly, mirror-like surfaces reflect the prismatic beauties of the luxuriant vegetation that grows along their banks. But for the soughing of the sea-breeze in the pines, and the incessant bird calls, a solemn stillness would reign over the country roads. The insular homes usually sit far back from the highways, on a rounded knoll, or near the shaded bank of some quiet stream, and as one motors beneath the stately trees, past the silent gates that suggest a distant, hidden dwelling, one has an odd feeling of solitude and remoteness. There is no railway on the island, and no trolley line; no familiar rumble of passing

trains or whistle of locomotives. The little towns are like artists' colonies in a vast park reserve; modern yet primitive, and alluring because of their suggestion of tranquillity. But there is a populous and happy life on the island. Neighbor visits neighbor at any time, and these plantation calls are marked by a cordiality and hospitality that make a deep impression on the visiting stranger.

The island came into history June 24, 1494, when Columbus sighted it and ascended the Casas River to where Nueva Gerona now stands. He took possession of it in the name of his sovereigns, and because the day was St. John's natal day he called it *Evangelista*. To the timid and trustful Indians who occupied it at the time it was known as *Caramaraco*. Little effort was made to colonize it until 1575, when some Spaniards from Cuba established ranchos and began to raise cattle for the Havana market. In 1596 the redoubtable Francis Drake pounced down upon the new settlement, but got little for his efforts. In 1630 a royal decree ceded the island to Capt. Hernando Pedroso, from whose hands it later passed to Don Nicolás Duarte. In time it became a refuge for *cimarrones* (runaway slaves), smugglers (*contrabandistas*), and *corsarios*, who from its sheltered coves dashed out to raid unprotected Antillean ports. The notorious freebooter Capt. Henry Morgan, the dreaded Dutch pirate Cornelius (Pegleg) Jols, and other plundering rascals assembled their degenerate crews here and made life a burden to the inhabitants of the Cuban towns.

In 1764 Capt. Gen. Villapando sent an expedition from Havana to investigate island conditions, but little came from it. Don Juan Tirry y Lacy mapped it in 1826, and rendered such an attractive report that Capt. Gen. Vives established a colony on the island and called it *La Colonia de la Reina Amalia*, in honor of the (3d) wife and queen of King Ferdinand VII. During the long years of Cuban struggle for independence the island, then known as Isla de Pinos, was a refuge for insurgent ships and a recruiting place for men. When by the Treaty of Paris (Dec. 10, 1898) Spain relinquished her claims to Cuba, Porto Rico, and the Philippines, Americans swarmed to the island in the belief that like Porto Rico it eventually would become an American possession. The town-sites, haciendas, ranchos, fruit-orchards, and whatnot date from that period. English soon became the current language, American ideas the rule, and U.S. money the medium of exchange. It is to the energetic and trustful pioneers of that epoch that the wealth and prosperity of the island are due. They established an American bank, hotels, schools, stores, churches, steamship lines, and the usual accompaniments of a progressive American community. At the instigation of the Gov. Gen. Magoon the U.S. Govt. spent upward of $200,000 improving the island roads.

When Article 6 of the Platt Amendment of the agreement with Cuba provided "that the title to the island be left to future adjustment by treaty between the United States and Cuba," American residents, who then owned 95% of the land, worked, and hoped, and trusted that, despite *de facto* Cuban administration of the insular affairs, eventually it would be declared American territory. For nearly 25 years it was the shuttlecock of sensational senatorial debates, and during this long period insular hopes rose and fell, then rose again. When on a fateful Friday in March (13th), 1925, the U.S. Govt. ratified the Hay-Quesada Treaty (or Isle of Pines Pact) and by a vote of 63 to 14 confirmed Cuban sovereignty, the pineros whole-heartedly, unconditionally, unanimously, and eternally consigned the U.S. Senate forever to a definite locality much hotter than the Red Sea on an August day! They still adhere to these sentiments. In Cuba proper a national holiday was proclaimed amid tremendous rejoicing. In Havana the president of the republic and his cabinet, hatless under a midday sun, headed a procession of 20,000 persons who tramped through the streets voicing their permanent appreciation and gratitude of and for the senate's action. — Cubans call the islanders *pineros* (fem. *pineras*), and in turn sometimes are referred to as *spics* — because the ignorant among the populace are wont frequently to say, *"no spickite Englese"* — I don't speak English.

Nueva Gerona (noo-eh'vah heh-ro'nah), capital of the island and largest and liveliest of its ports; a sunny little town (pop. 1000) of wide streets and attractive, cloister-like houses and arcades, was founded by the first commander-in-chief of the island (Lt. Col. Clemente Delgado y España) in 1827. It was named in honor of the ancient and heroic Spanish city of Gerona (capital of Gerona Provincia) in Catalonia, celebrated in history for its desperate resistance (during the War of the Succession) against the troops of Philip V — as well as against those of the French in 1809. It stands on the W. bank of the Casas River near where it empties into the sea, and owes its inception to the desire of the Spanish colonial authorities to possess an insular headquarters that would enable them more easily to rout out the pirates from their lairs along the coast.

It is a friendly, leisurely, bright town with a live Chamber of Commerce, a National Bank & Trust Co., an American hotel (the San José, rooms from $1.50), schools, churches, a Masonic Lodge, good restaurants, and numerous stores and offices. It is made particularly attractive by the many handsome, rosy-checked American girls who ride into town from the ranches on island ponies or driving motor cars, spring wagons, carryalls and Cincinnati buggies which they park at the municipal hitching-posts along the streets. It is more like a Texas or a Tennessee town than one in Cuba, for everything is American

and English is the current language. This is used even by the ebon-hued Jamaicans, who speak the vulgate as would a southern U.S. darky.

The street which leads up from the wharf is the Calle Pinillo; the converging Main St., or Calle de Benito Ortíz, is where the Office of the Isle of Pines Steamship Co., the bank and chief business houses are located. Autos are available (valuable for country trips) for sight-seeing purposes. — The drinking-water comes from a near-by magnesia spring and is exceptionally pure. — The Lacret Park was inaugurated in 1925.

On the outskirts of Nueva Gerona is the Cuban National **Presidio,** or *Penitenciaría*, a modern structure completed in 1928 and containing all the new prison fitments. Likewise a goodly number of lifers and other *prisioneros.* It is to Cuba what Sing Sing is to New York state, or the Federal Penitentiary at Leavenworth, to the U.S. Permits to visit the prison must be obtained in Havana.

Columbia Colony, 8M. S.E. of Nueva Gerona, a popular and growing resort, has for a premier attraction the beautiful (about 5M. long) Bibijagua Beach, an almost faultless strip of sandy shore devoid of rocks, an undertow or other deterrents, and which reminds the traveler of certain ideal stretches of palm-fringed shingle on "Ceylon's spicy isle." Here one can bathe and fish the livelong, sun-steeped day and never be even remotely reminded of such a thing as winter or its chilling blasts. The forests behind it are an odorous delight. — **Los Indios Colony,** 25M. S.W., is also a popular resort. — Other growing colonias are San Pedro, La Seiba, San Francisco Heights, Santa Ana, and McKinley (see the map).

Santa Bárbara (pop. 1500), 13M. S.W. of Nueva Gerona, one of the largest and most delightful of the colonias, spreads over a knoll overlooking a charming little river (the Callejón) and comprises numerous handsome bungalows, a church, school, stores, a nursery, a pottery, fruit-packing plants, and whatnot. Captain Wm. J. Mills and others of the island notables live here. The Santa Bárbara Inn, rates from $3.50 a day (including board and room); clean, attractive, good food; American management and cooking. It stands at the edge of the plaza 300 ft. from the river (good bathing) and from its cool and homey veranda one commands delightful views of the countryside. Many delicious fruits grow in the adjacent orchard. The *San Rosario Mineral Springs* are similar to those in other parts of the island. Good fishing and sea bathing at (5M. west) Westport. Autos available. — The road from Nueva Gerona to Santa Bárbara lies between fruit-orchards, beneath the shade of many beautiful flowering-trees, and beside groups of pine and palm, the one an emblem of somber strength, the other of willowy grace. The trend is W. At 7M.

McKinley the road turns sharply to the l., and at a point 2M. beyond turns again. A good walker can easily make it in 3 hours. The country is safe and thoroughly charming, with an air of solitude and remoteness that is beguiling. The numerous wayside shrubs laden with thick waxy yellow blossoms are species of almander, or almond (Sp. *almendra*).

Santa Fé (holy faith), 12M. S.E. of Nueva Gerona, famous for its thermal springs, its good hotel, the near-by **Jones's Jungle**, and for its many lovely walks and drives, is 275 ft. above the sea; has a population of 600; is one of the most attractive of the island settlements, and is the objective of most visitors to the island. Overshadowed by giant tropical trees and almost smothered in Bougainvillæa and other gorgeous flowers, it strongly reminds one of one of the hill stations of British India. The connecting calzada, built by Gov. Magoon, is one of the best of the island roads and the most traveled. Obedient to the local custom, the plantation homes stand back from the road, out of sight, and usually in some delightful floral glen near the crystalline waters of a happy little river.

The road crosses the Casas River, turns S.E., and lies across a flat region tropical in aspect and distinctly alluring. The byway which branches off at K.4 goes to the fine *Bibijagua Beach*. Near K.8, back from the calzada, is San Francisco Heights, 170 ft. above the sea and where are some of the largest citrus orchards. Near K.15 the road passes the Dr. Kellogg plantation, home of one of the pioneer grapefruit growers. At K.17, a woods road leads (5 min.) to *El Respiro Springs*, long known as Weyler's Springs because that one-time famous Spanish general made it his favorite resort. The warm, crystal-clear waters contain silicon dioxide; ferric, aluminum, calcium, magnesium, sodium and potassium chloride; calcium sulphate, and hydrogen sulphide, and bubble up at the very brink of the Santa Fé River. There is a little resthouse where one may change into a bathing-suit. The region is restful, sun-dappled and charming.

The Santa Rita Springs Hotel is modern, American, clean, comfortable, and is known for its good food and charm. Rates from $5 a day, American plan. Reservations can be made at Havana or Nueva Gerona. Autos and saddle horses are available for country trips, and for the (1/2 hr.) steamer landing at **Júcaro.** Motor-launches can be had for fishing and pleasure trips along the coast. Some of the finest fishing in West Indian waters is possible near by. There is an extensive Tennis Court, and a fine Golf Course. The gigantic Spanish Laurel near the inn measures 110 ft. across the top and is one of the largest on the island. Adjacent to the hotel, and linked thereto by a clean walk, are

The Santa Rita Mineral Springs, known far and wide for

their beneficent action on rheumatism, gout, and stomach troubles. The waters are said to be equal in every way to those of Carlsbad. They are chalybeate, with carbonate and sulphate of lime and magnesia, sulphate and chloride of soda, hydroxide of iron, and free carbonic-acid gas as their chief components. Their healing virtues were long known to the original Pinero Indians, and anciently a well-beaten path connected them with Pirate's Cove, on the S.W. coast. According to tradition these springs were the fabled Fountain of Youth which Juan Ponce de León heard of from Indian sources and vainly searched for on the island of Bímini.

Jones's Jungle, a beautiful and extensive Botanical Garden 3M. N.W. of Santa Fé (a delightful 1 hr. walk), is the show place of the island and should not be omitted. To the lover of strange and gorgeous plant-life it is a bewildering delight. Autos and saddle horses are available at moderate prices. The traveler carrying an excursion-ticket to the island will find attached a coupon which will gain him admittance to the jungle. Others will gladly pay the 50c. charged by the amiable and erudite owners (Mr. and Mrs. H. S. Jones, the Cuban Burbanks), for the time spent showing visitors about the garden and explaining the beauties and mysteries of the trees, fruits, and flowers.

The Jungle is misnamed in that, instead of being a tangled tropical wild, it is a highly cultivated, luxuriant arboretum to which 25 years of expert care has been devoted. It strongly reminds the traveler of the botanical marvel at Buitenzorg, in Java; Peradeniya, in Ceylon; and Pamplemousse, in far Mauritius. It is irrigated by an adorable little river which traces a horseshoe curve through it and adds materially to its charm. It contains more remarkable trees, shrubs, and flowers than will be found assembled in any other single spot in Cuba. In addition to the 60 specimens of hardwood trees that thrive in the Isle of Pines there are many others from equatorial and cooler regions. Nature seems to have been in a whimsical mood when she fashioned certain of them. Here one sees Assam rubber-trees whose enormous roots sprawl over the surface of the ground like antediluvian reptiles; other trees produce fruit on their trunks instead of on the branches, and still others suspend them at the ends of long ropes, or convert them into candles, watermelon-shaped, or potato-like products. To certain fruits have been given the taste of summer squash and hard-boiled eggs. The fruits of some trees are not edible, but the leaves are. Still others, like the cinnamon, provide a tasty, aromatic bark and bitter leaves and fruit. Others yet will have edible roots, but uneatable leaves and fruit.

A fortune awaits the wizard who can induce some of these strange and delicious fruits to grow in our northern climate, or produce a lemon like the ponderosa, which is as big as a big

grapefruit; would make a bucket of lemonade, and which bears the same relation to a California or Sicily lemon that an ostrich egg does to that of a Rhode Island Red hen. A case in point is the odd, yellow, acidulous, okra-shaped fruit of the (Malayan) *Averrhoa Carambola*, a tropical Asian product resembling the bilimbi, of an agreeable flavor raw, and a revelation when made into tarts, jelly, and preserves. When sliced crosswise the pieces make an almost perfect five-pointed star and convert a cheap salad into a delicious and distinguished confection. The tree bears profusely the year round, and oftentimes displays blossoms and mature fruit in juxtaposition.

In this sequestered Edenic retreat one can study the Cuban flora (see Index) in its natural habitat while watching the beautiful parrots that fly among the trees and proclaim their enjoyment of certain of the fruits. They are fascinating objects in the bird-life which here attains a development almost as phenomenal as the plants and flowers. The hothouse roses of the North bloom here in riotous profusion. The matchless, non-fragrant Frau Karl Druschki here develops beyond its normal size, becomes a lovely cream instead of a lily white, and evolves a powerful and pungent perfume. The white Maman Cochet becomes a pinkish miracle of extraordinary size, while the Cuban *radiante* grows into a dream of roseate beauty. Queen of the assembly is the gorgeous Rose of Burma, a large scarlet flower produced on a tree with pinnate foliage. — Conspicuous among the trees not mentioned elsewhere in the guide book and of particular interest to arborists are the

Brazil Nut (*Bertholletia excelsa*), a remarkable tree bearing a nearly round fruit about 6 in. in diameter, having an extremely hard shell about 1/2 in. thick, and containing from 18 to 24 triangular wrinkled seeds which are so exactly fitted together within the shell that when once disturbed it is difficult to reassemble them.

Bobug (*Sterculia fœtida*), a large, thrifty, spreading nut-tree from the Philippines, with small, oily nuts in large pods.

Canistal (*Lucuma nervosa*), a small tree with an excellent yellow fruit whose pulp tastes like the sweetened yolk of a boiled egg.

Chaulmugra (*Gynocardia odorata*) a handsome East Indian bixaceous tree with fragrant flowers and a large fruit resembling the shaddock; the seeds yield an oil that has long been highly valued in India and China as a remedy for leprosy and other skin-diseases, rheumatism, etc.

Dillenia (*D. Indica*), a dense shade-tree of great beauty with large leaves, showy white and yellow flowers, and large acid fruit used in curries and for making jelly.

Garcinia (*G. Mangostana*, named for Laurent Garcin, a French botanist; died 1752), a highly ornamental tree with a graceful plume-like sweep, and a fruit (the mangosteen) re-

garded by many as one of the finest and most delicate of all tropical fruits (a native of the Malay Archipelago). The astringent rind (and bark of the tree) is used as a medicine.

Loquat (*Eriobotrya Japonica*), a native of China and Japan, called Medlar plum and with an acid fruit of agreeable flavor.

Lichi (*Litchi Chinensis*), the tree which produces the raisin-like (when dried) lichi, one of the most popular of all the Chinese fruits.

Malay Apple (*Caryophyllus Malaccensis*), a small, widely cultivated tree which bears beautiful flowers and a juicy, quince-like fruit with a delicate, apple-like flavor.

Persimmon (*Diospyros kaki*), queen among the Japanese fruits; reddish-yellow; tomato-like in shape; delicious in taste, and now cultivated in California.

Surinam Cherry (*Eugenia Micheli*), a small tree from Brazil, bearing sweet, small red fruits excellent for jellies.

Tallow Tree (*Stillingia sebifera*), a handsome Chinese tree which produces tallow and a hardwood much used in China by engravers.

There are many arborescent marvels in this unique collection, and so many handsome flowering shrubs and smaller plants that it would require a small catalogue to list them.

2. From Havana via Guanajay to Mariel and Bahía Honda (*Esperanza*)

Mariel (Indian *Marien*), a popular seaside resort 32M. S.W. of Havana on the picturesque and historic Mariel Bay, is a pleasant place for a Sunday outing or a picnic. A fairly good highroad links it with the capital, and electric trains (at frequent intervals from the Havana Central Station) run to (25K.) Rincón and (34K.) Guanajay. From there one goes by motor-bus or *fotingo* (usual price $1). Cars are always available near the station. Any ticket-agent of the United Rlys. will help the stranger form his plans. If time permits, one may elect to stop at the quaint settlement (midway between Rincón and Guanajay) of San Antonio de los Baños, where a little river disappears in a sinkhole. If a motor-car is hired at Havana for the trip, a clear understanding should be had with the chofer before starting. Time over the highroad about 2 hrs. each way. Stone posts by the roadside mark the distances. A pleasant inn, the *Villa Martín*, overlooks the bay at the water's edge. Rates from $8 to $10 a day, American plan. Chicken-and-rice dinners a la española are a specialty. Sea-food is plentiful, and boats can be hired.

The Calzada de Guanajay leads out of Havana through the *Tulipán* and *Cerro* suburbs, past Oriental Park and through *La Lisa* to the radiant country. Many charming homes adorn the slopes of the suburban hills and command magnificent sea views. The gardens are bright with Bougainvillæa, roses,

poinsettias, Chinese hibiscus, and flaming coleus; the latter cultivated for its brilliant foliage. Palms, banana plants, guanábana, mango, and other tropical fruit-trees dot the landscape. Prominent by the roadside are Royal Poincianas, known locally as *flamboyantes* (see Index). In some places royal palms, laurels, *almendras* (almonds), and *algarrobas* (honey-mesquite, or carob-trees) arch above the *carretera* and make of it a cool, green tunnel.

Near *Wajay* a road leads l. past the beautiful country estate of a one-time Cuban president. At K.19 the camino hastens through the drab little settlement of *Punta Brava*, in a rich cane-producing region. The deep-red soil is amazingly productive and one may observe the process of plowing and harvesting crops in the same field. The twisting road stretches across a semi-tropical country of singular beauty, and so rich that every inch produces something.

Caimitos, at K.32, is named for the many caimito or star-apple trees (see Index) around it. Just before reaching K.36 the camino crosses the imaginary line which separates Havana from Pinar del Río Province.

42K. GUANAJAY. The bust in the central plaza is the work of the Cuban sculptor Ramón Mateu and commemorates the well-known journalist and author *Joaquín Aramburu*. — The Mariel road rounds this plaza, bears r. and soon merges with the *Carretera de Bahía Honda*. As we ascend the grade to a point 600 ft. above the sea, the mts. of Pinar del Río Province are visible on the W. skyline. The eye ranges over a delightful landscape; deep tropical valley choked with stately palms and other vegetation; broad meadows (*vegas*) where fat cattle roam and browse; tranquil ranchitos and many cultivated plots mark the smiling campiña. As we descend from the crest the harbor of Mariel and the azure Golfo de Méjico wheel into view and delight the eye with their suggestion of sweep and distance. — At K.8 the highway diverges and joins the Mariel road. The big sugar-mill at the l. is the *central de San Ramón*. The Cuba Naval Academy stands on a high hill at the r. An arm of the bay sweeps in at the l. The plantation rly. line here runs to an asphalt mine 6K. distant.

The inn at Mariel is opposite the *José María Lascano Parque*. Good fishing in the landlocked bay, which is about 2M. long N. and S., with a depth of 4–6 fathoms. A treacherous barrier reef guards the entrance, which, though ostensibly 300 yds. wide, must be entered through a channel 50 yds. wide. The half-submerged wreck on the W. side of this is the Spanish war-supply ship Alfonso XII. The cylindrical, white masonry lighthouse (*farol*) near Barlovento Point displays a light visible 8M. at sea. The tranquil harbor was long a favorite resort for the corsairs, who anchored their ships here and marched overland to the siege of Havana. The British used the harbor

when they captured Havana in 1762, and the Spaniards all during their occupation of the island. — The road which follows the contour of the bay at the r. goes to the lighthouse and the Morro Cement Works. Near this is the Govt. Quarantine Station, where infected persons taken from ships arriving at Havana are isolated. On the beach, before reaching the cement plant, is a shaft commemorating the crossing of the Spanish trocha here by the intrepid Gen. Antonio Maceo, Dec. 4, 1896. The boat he used is preserved in the Havana Museum. A rusted and pitted Spanish cannon points across the bay from its position near the shaft (which was erected to Maceo's memory by Gen. Hugo Roberts, chief of the Quarantine Station during the American intervention).

The Bahía Honda (deep bay) region stretching westward along the Pinar del Río coast from Mariel is to W. Cuba what the Sierra Maestra district is to the E., a felicitous blend of New England and the tropics; a broken region of mountains and valleys where the palm grows side by side with the pine and where adorable sea-views alternate with those over grim cordilleras ofttimes awesome in their sublimity. After leaving Mariel the *carretera* crosses an undulating country tropical in aspect, dotted with pretty valleys sentineled by stately palms and adorned with rare flowers. It follows a ridge which parallels the shore and the vistas from it are classed among the finest in Cuba.

Bahía Honda, 24M. west of Mariel, a flask-shaped harbor over 2M. in diameter with a depth of 29 ft., was used during the Spanish War by the U.S. Govt. as a coaling station. Later it was exchanged for the present Naval Station near *Guantánamo.* The nondescript town was a thriving port in slavery days, and a noted shipping-point for the fine coffee raised on the *fincas* in the hinterland. Not a few of the old manorial houses remain to impart a park-like aspect to the country. Fine oranges are now a specialty of the region. The mts. back of the bay yield copper, iron, and other minerals. The slopes are covered with precious woods — mahogany, majagua, jiquí, etc. One notes hundreds of mango trees, the fruit of which is eaten by the army of pigs raised in the district.

Esperanza, 60M. W., is the port of entry for the Viñales Valley district, and formerly was a shipping-point for the tobacco grown in the Vuelta Abajo. From this point one may return via Viñales and Pinar del Río City (see Index), or by way of San Diego de los Baños and Paso Real (Rte. 3). The entire coast from Mariel to Cape San Antonio (at the extreme S.W.) is dreaded by mariners because of the dangerous reefs which parallel it. There are shoals over which the seas do not break and which are not easily recognized from a ship's lookout.

Pinar del Río Province, one of the richest and most beauti-

ful of the Cuban states (called the Garden of Cuba), is 50M. wide (20 at its narrowest point), 160M. long; has an area of 5761 sqr. M.; a population of 274,100, and is celebrated for the finest tobacco in the Americas; for the best pineapples in Cuba; for its rich copper and other mines, its thermal springs, charming valleys and its superb mt. scenery. It is the westernmost of the Cuban provinces and is bounded on the N. and W. by the Gulf of Mexico, on the S. by the Caribbean Sea, and on the E. by the province of Havana. In many respects it is one of the most interesting of the Cuban *provincias*, and the traveler with time to spare, particularly if he would get an adequate idea of the picturesque life of the Cuban hinterland, should make a trip through it. Relatively speaking, distances are short, for the state is considerably smaller than Massachusetts, but within its compass there is much to see.

An imposing mt. chain, La Cordillera de los Órganos (organ mts.), runs almost the entire length of the province on the Gulf side, and in the sheltered reaches of its foothills lie some of the most beautiful and fertile valleys of the Island. Viñales, a winsome region gay with bright flowers and dotted with great tropical trees, is one of the show valleys of Cuba, while the Vuelta Abajo, hard by, is celebrated wherever tobacco is known. The Thermal Springs of San Diego have for 200 years been the Mecca of natives afflicted with rheumatic and allied ailments, while from the vast pineapple plantations come some of the sweetest pines in the world. The far-reaching canefields are a delight to the eye, and occasionally the traveler has the unforgettable experience of seeing one of them on fire. The fertile soil of the province ranges in color from a light tan to deep brick red, and a lane or footpath of the latter lying between symmetrical rows of royal palms or giant clumps of bamboos forms a pleasing contrast. In prehistoric times the region was the old Indian state of *Guaniguanico*.

As if desirous of giving the traveler a chance to see as much as possible, the rly. runs through the heart of the prov. from N.E. to S.W., and at Pinar del Río City, the capital, it sets one down near the geographical center of the famous Vuelta Abajo region. From the clean, comfortable cars (which run at a safe and reasonable speed) one sees the *vegas* where the aromatic tobacco grows in tropical luxuriance, and the Cuban country in all its picturesqueness — the brightly clad, happy men and women at work in the cane-, pineapple-, and tobacco-fields; the abnormally high lumbering ox-carts wending their way across country to some sugar-central; the white-clad, Panama-hatted plantation overseers pony-riding across the vast estates; groups of guájiros watering their mustangs at some convenient creek through which they splash, or tying them to the long hitching-rail in front of the omnipresent country tavern; and the ever-present bohíos, or negro cabins squatting beneath the shade of

giant fig, mango, seiba, or other tropical trees. These modest cabins, flanked by patches of fruiting bananas, papayas, tall palms, and vegetable or tobacco gardens, convey the colonial idea more directly than any other object in the landscape. They strongly recall our own sunny Southland, for the swarms of pickaninnies, the flea-infested dogs, the investigating shotes, hens nuzzling in near-by dust piles, and the strutting cockerels that cast an occasional glance upward at the buzzards circling in the faultless blue are all here. Likewise many whistling birds, strident-voiced guinea-hens and hee-hawing burros. When the great flamboyant trees put forth their flowers and resemble blazing torches against the green background, they idealize these places as few other trees could. The *guanábana* is cultivated everywhere, as is also the succulent *ñame.*

A characteristic tree of the province is the *encina,* or evergreen oak, whose practically incorruptible wood is used for various purposes. The *bellotas* (acorns) help to feed the hogs which thrive in the region. Mahogany, Spanish cedar, gumbo-limbo (W. I. birch), cashew-nuts; tall, straight, Caribbean pines, and a host of other trees, among them a wide variety of fruit-trees, do well in the prov. A species of Spondia bearing a plum-like fruit related to the Otaheite apple is common. Also several species of ficus with the familiar rubber-tree leaves. Many of the forest giants bear brilliant red or flaming yellow flowers which vie in beauty with the orchids and other air-plants that festoon their branches. Among these orchids flower-lovers will note numbers of bromeliads (to which family the pineapple belongs), conspicuous among them *Pitcairnia* and *Catopsis.* The orchidaceous plants would require a skilled botanist to classify them. Some of the most striking hang out yellow, brown, purple, orange, or lavender flowers to revel in the sunshine. See Flora.

A specialty of the region, a plant one often sees from the car window, is the wild teazle (Sp. *cardencha*), the head or burr of which is used in teazeling cloth. Of much greater importance is the yucca, from which starch (*almidón*) is made and shipped to various parts of the island. One sees many plantations of these along the rly. An odd feature of the plant (which grows about 2 ft. high) is its enormous appetite. The first year it is planted it takes so much out of the soil that weeds find no sustenance and they die. After the 2d and 3d years it has to be cultivated. At this time it is pulled up and replanted. The tuber is a bit larger than a sweet potato (*boniato*). The *malanga* (arum), with a leaf that might be mistaken for the tobacco, is also cultivated in large quantities. — Cattle, sheep, horses, goats, a host of fine fruits and vegetables, sugar, tobacco, charcoal, and other products are shipped out of the province. Formerly Pinar was noted for its fine coffee, but this has gradually given way to the more easily produced sugar. Many miles of

the land east of the mt. chain are as level as a floor, and the bunches of cattle grazing on it recall certain rich regions in the W. and S.W. of the U.S.A.

Of the 290M. of coastline 130M. are on the Caribbean and 160M. on the Gulf side. The chief SEAPORTS are Mariel, Cabañas, Bahía Honda, Río Blanco, Esperanza, and Los Arroyos, on the Gulf side; and Cortés, Cartas, and La Coloma on the Caribbean. Of the 10 or more RIVERS none are important and few are navigable even for small boats. Some have the odd habit of running for some distance on the surface, then dropping out of sight into a convenient cavern and pursuing their way through subterranean passages to the sea. Others flow from the living flanks of the adjacent mountains and are sulphurous and hot enough to betray the volcanic activity at their source. The *cuencas*, or river basins, are all productive. — THE MINERAL WEALTH of the prov. is evident in many places. Copper mines abound, one of the largest (in the republic) being the *Matahambre*, near Cabezas. Gold, silver, lead, manganese, coal, asphalt, petroleum, and garnets are found. Much of the finest building stone used in Havana comes from the Pinar del Río quarries, as well as many of the roof-tiles.

THE SIERRA DE LOS ÓRGANOS practically covers the N.W. half of Pinar del Río Province with a maze of low peaks and high rounded *lomas* resembling great land surges without much alignment or system. It dominates the prov. down to Guane, where it ends abruptly. The higher ridges, referred to as *sierras* (saws), because of their saw-toothed aspect, have been carved by atmospheric agency into many fantastic shapes; a few, from a distance, presenting a pipe-organ effect, whence the name (*órgano*, organ). Certain of them display vertical walls a thousand ft. high, covered with tropical vegetation wherever plants can find lodgment. Because of the rich character of this flora they are unusually interesting to botanists. *Gundlach* explored the region in 1855 and called it a paradise for the naturalist. An astonishing wealth of molluskan life exists upon these sierras, awaiting the arrival of scientists to classify it. The water-worn caves which honeycomb many of the hills anciently served as refuges for *cimarrones*, or runaway slaves, and for pirates and smugglers. — The highest point of the Órganos is the *Pan de Guaijabón*, or Saddle Hill, perhaps 3000 ft., and thus the most elevated point in W. Cuba. Other conspicuous peaks that serve as landmarks from the sea are *Cacarajicara*, and the *Pan de Azúcar*.

3. From Havana via Rincón, Artemisa, and Paso Real (*San Diego de los Baños*) to Pinar del Río City (*Vuelta Abajo, Viñales Valley*) and Guane

United Railways of Havana

To **Artemisa**, 72K. To **Pinar del Río** 178K. in about 6 hrs. To **Guane** 238K. Several trains daily. For fares see Index: *Rly. rates.* The objective of many travelers is **Pinar del Río City,** capital of the province and near the center of the tobacco industry of the **Vuelta Abajo.** The tourist limited for time can board an early A.M. train at the Havana Central Station, reach Pinar in time for luncheon; inspect the city and suburbs and be back in Havana in the early evening. A more leisurely way is to descend from the train at (135K.) **Paso Real,** proceed overland by auto (cars at the station) to the THERMAL SPRINGS OF SAN DIEGO, thence through the celebrated VIÑALES VALLEY to PINAR DEL RÍO, and board a return train there. Or continue along the coast road from *Pinar* to *Guane* and return thence. — The VIÑALES VALLEY trip can be made comfortably in one day starting from *Pinar del Río,* where the hotel manager will aid the traveler to make his plans. If the tourists' destination be the Isle of Pines, Güines, Cienfuegos, or other points E. of Havana, he can, on the return from Pinar, change cars at Rincón Jct. and proceed S.E. from there. Consult the rly. folder and map. — A light breakfast can be had in the Central Station at Havana. Black coffee is served on the trains and at many stations. Fruit is for sale everywhere. English is spoken by many of the Pinar people (*pinareños, -as*), who are always friendly and helpful.

The train runs out through the S.W. suburb past many warerooms, manufacturing plants, and lumberyards. A contrasting feature to the tall pointed tower of the beautiful La Reina Church is the grim, age-old, Castillo del Príncipe, a prison-like reminder of colonial days. The houses thin out after we pass Palatino Hill, and stately palms and seibas dot the countryside. Near 16K. Vento are the famous **Vento Springs** (see Index), whence the city gets its water supply. The big building at the r. of *Mazorra Station* is the Mazorra Hospital for dementes (insane). The stone wall is characteristic of many in Cuba, the coping bound in place by a cement cap. Good carreteras intersect the country.

24K. *Rincón Jct.*, point of departure for trains to *Güines, Batabanó* and the Isle of Pines, *Cienfuegos* and other places in E. Cuba. Consult the rly. folder. The *Hospital de San Lázaro* stands amid spacious grounds at the r. The region is one of fine manorial fincas reached through avenues of royal palms that impart a regal aspect to them. 33K. *Salud,* a clean little town of many small houses each with a veranda, a red-tiled roof, and one or more gorgeous flamboyant trees. The brick-

red soil around 41K. *Gabriel* (and many other places) owes its color to iron salts leached out of near-by ore beds (which exist in many of the hills in W. Cuba). It is exceedingly rich and it produces a tobacco so fine and aromatic that it is known everywhere. The red roads that crisscross the campiña here and farther down the line remind one of those of Singapore and the Federated Malay States.

46K. *Güira de Melena* (bottle-gourd). The rly. now enters a tobacco zone known to the trade as *partidos*, where a valuable wrapper leaf is grown. Many of the little fincas are enclosed by stone fences like those of Rhode Island. Jersey and Holstein cattle are prominent figures in the landscape. The prickly hedges that resemble small organ cacti, are wild teazle (*cardón*). The many cocoanut-palms belie the statement that they do not thrive away from the sound of the sea. The yucca so noticeable in the neighborhood produces a tuber of which starch is made. *Malanga*, or arum, thrives in the vicinity, as do also wild pineapples and *ñame*, or yam, a Cuban variety of sweet potato. — 53K. *Alquízar.*

Before crossing the line between Havana and Pinar del Río Provinces, at 62K. *Dagame*, a shipping-point for sugar-cane grown in the neighborhood, the E. projections of the Cordillera de los Órganos appear and thereafter are constantly in sight as we proceed westward. This region produces many of the little gray fishing-rod-like saplings called *cuje*, used for poles for drying tobacco. The red soil hereabout is said to be 9 ft. deep and filled with humus. A change is noted in the vegetation; cabbage-palms grow more numerous, and royal palms, as if disliking their presence, thin out and are seen less and less. Many fan-shaped palms similar to *Inodes Palmetto* of the southern U.S. fleck the landscape, and in certain places are the dominant plant-life. One also notes frequent specimens of *Acrocomia lasiopatha*, a palm allied to *Cocos nucifera*, with a tall, prickly trunk, occasionally swollen in the middle, and bearing a tuft of large pinnate leaves. It yields a small round fruit with a thin, sweetish pulp and edible kernel. A sweet, fragrant oil is expressed from the nuts, which is used as an emollient and in the manufacture of toilet soap. Striking figures in the palmate group are the " bottle palms," grotesque and bulbous variants of similar but less exaggerated specimens found in other sections of the island. Other palms are the slender-stemmed *Guassia princeps*, with bottle-shaped base; feather-leafed specimens of *Calyptronoma swartzi*, and several species of *Thrinax* with fan-shaped leaves. The avocado, or alligator-pear (see Index), is a common figure in the landscape. Here the fine pyriform fruit attains a weight of 1–2 lbs. and is much liked.

72K. Artemisa (mug-wort), a thriving town (pop. 7000; hotel Campoamor, rooms from $2 up) in one of the most im-

portant pineapple regions of the island. One sees many broad *piñales* of this delectable fruit, quantities of which are shipped to the U.S. during the season (June-Aug.). The town is embowered in palms, Poincianas, papayas, coleus, Bougainvillæa, and other tropical plants. The rich soil and generous sunshine produce a riot of vegetation that grows with prodigious vigor. — Westward to Pinar del Río City the land is practically given over to tobacco culture. A section some 50M. in length by 5–6M. broad is known as the *Semi-vuelta*, or *Partido* district, where relatively good tobacco is grown, but not so valuable as that of the true *Vuelta Abajo* farther west. Considerable cane is grown between the tobacco *vegas*, and sugar centrals are features of the countryside. — The famous Spanish trocha from Mariel across the province, passed through Artemisa to Majana, on the S. shore.

76K. *Sara.* The big sugar-mill near by is the *Central Andorra.* A good *camino-real* crosses the country here. Dasheen fields are prominent. One notes that many of the palm-trunks are perforated with holes out of which bright-eyed birds watch the passing world. — 94K. *Candelaria* (pop. 2000), in the midst of vast tobacco-fields. Tall organ cacti, cuje saplings, cabbage-palms, and tile-kilns are conspicuous features of the countryside. The *zopilotes* in the towns remind one of the Mexican *tierra caliente.* — 103K. *San Cristóbal*, in a tropical setting where oleanders (*adelfa*), roses, coleus, and other flowers run riot.

113K. *Taco Taco*, a shipping-point for charcoal (*carbón vegetal*) and tobacco. The semi-wild country is marked by miles of chaparral. Not far from the station is the *Retiro* of José Blain, a one-time celebrated Cuban botanist. The former fine estate is now in a ruinous condition, but traces of its beauty are seen in the exotic trees and plants placed there by its whilom owner. From the hacienda one may proceed to the near-by Rangel Hill, once a famous coffee-producing spot. At a point on the road a small river emerges from a cave, runs along the surface for a stretch, then, as if disliking the publicity disappears into another cave. Originally this estate was the home of one of Cuba's foremost botanists, *Don Francisco Adolfo Sauvalle* (a French-American born at Charleston, S.C., in 1807, died at Regla, in 1879), who contributed a large number of valuable treatises to the scientific literature of Cuba. His best-known work is his *Flora Cubana*, prepared jointly with the noted American botanist, *Charles Wright.* While Sauvalle lived, his fine old colonial mansion (burned by revolucionarios during the Ten Years' War) sheltered many famous scientists.

135K. **Paso Real,** in the midst of a fine cane region dotted with wild mangos and other fruit-trees. Point of departure for the sequestered village of

San Diego de los Baños (St. James of the Baths), known

locally for its thermal springs (*manantiales termales*) of warm (temp. about 38° Cent.) sulphurous waters supposedly efficacious in skin-diseases. Fotingos and guaguas meet trains and carry passengers ($1 to $3) to the (15K. north, time about 1/2 hr.) town (*Hotel Cabarrouy*, rates from $5 up, a day, American plan). If the traveler prefers a special car he can arrange for it by writing ahead to the station-master or the hotel manager. A good *carretera* connects the rly. and the village. The region is one of perpetual summer; the country is smiling, picturesque, and safe, and the people who live in it friendly and helpful. A good walker will find it a pleasant hike, one easily compassed in 3 hrs. Light refreshments at the small café near the rly. station.

The Pueblo is about 600 ft. above the sea, in a tranquil valley, on the Hacienda de San Pedro de Galera, in the Sierra de los Órganos foothills, in a region known as La Loma de la Güira, in the Distrito de Consolación del Sur. The San Diego River (whose waters provide the baths) flows along the edge of the town (established in 1843 by Don Luis Pedroso) on two sides and has its source in the Sierra de la Güira. The efficacy of the waters was known as early as 1632, and for centuries the spot has been the favorite resort of Havana people. Prior to the introduction of the rly. they came over the (140K.) Mariel–Cabañas–Bahía Honda carretera — which is still used. Generals U.S. Grant and Wm. T. Sherman visited the baths in 1886. The hotel was the headquarters of the insurrectos during the Ten Years' War. There are cottages (*casas particulares*) which one may rent for the season (*temporada*) or a short stay. The town is essentially one in which to loaf. The Parochial Church is without interest to the foreigner, but the countryside with its pleasant walks is attractive. There is a post- and telegraph-office. Whosoever wishes may arrange at San Diego for a trip (fotingo $10–$15) through the Viñales Valley to Pinar del Río City. — The bathhouse is *balneario;* pools, tanks, *piscinas;* bath, *baño.*

From Paso Real the rly. traverses a region of tobacco-fields which alternate with semi-jungle and open meadows showing dense tropical growths along the water-courses. 147K. *Herradura* is in a region of fruit-farms, bamboo hedges, and groves of cuje saplings. Thousands of palms in all stages of growth from tiny youngsters to towering dusters dot the semi-wild, light-soiled, rolling country. After leaving 156K. *Consolación,* the line bends broadly to the l. and crosses a jejune district with tinges of red in the soil. The swelling hills recede to a distant blue horizon; ceibas and palms mark the landscape, which soon changes for the better. We now enter the true **Vuelta Abajo,** and from the car windows one sees vast fields of tobacco growing under canvas. 162K. *Puerto de Golpe,* is a shipping-point for the fat cattle which roam the region. Tobacco

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Drawn specially for
Terry's Guide to Cuba
Copyrighted
(Es propiedad)
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Telegra
Offices
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Mercado
ROSARIO
LA YAGRUMA
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Royal Bank
of Canada
Colonia
Española
Hotel
Ricardo
Teléfonos
MÁXIMO
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CASTAÑEDA
EO ISABELLO
PÉREZ
URCIO
RUBIO
To Guane
W.H. FOUNTNEY CO. BOSTON MASS. U.S.A.

now is the chief industry; the barns bulge with the bumper crops, and the guájiros think, smoke, and live tobacco.

178K. **Pinar del Río,** chief city of the province of the same name (pop. 14,000), occupies a commanding position on the slope of a low limestone ridge in the S.W. center of the province 110M. from Havana. It is a modern little city with hotels, paved streets, telephones, electric lights, and most of the requisites of a live, progressive community.

Arrival. Distances are short. The rly. station is at the S.E. edge of the city (See the Plan), about 5 min. walk from the E. end of the Calle Martí (main thoroughfare) which runs E. and W. through it. Facing this calle, which slopes gently upward to the Plaza de la Independencia, are the hotels, shops, banks, etc. Fotingos, and guaguas meet trains. Low fares. If the traveler elects to walk he can follow the Calle Coloma to its intersection with the Calle Martí, thence to the center. The long and narrow plaza here is the Malecón (also Paseo de Estrada Palma). The bust of Martí is dedicated to the Martyrs of Independence. The Spanish inscription near the bases apprises the curious that "In this world one has to possess a certain amount of decorum and enlightenment," and that "when a man dishonors others he dishonors himself." Also, "that in a republic one who does not vote is like a soldier who deserts from the army." "Love your school and serve your country."

Hotels. *Gran Hotel Globo,* Calle de Martí 112. New, clean, unpretentious, but willing of service and moderate in price. Rooms $1.50 to $3. With bath $2 to $4. Cheaper when 2 occupy a room. One enters the office through the tiled and arabesqued dining-room (*comedor*), which faces the street. — *Hotel Ricardo,* Calle Martí No. 60. Rooms from $1.50.

Banks. Royal Bank of Canada, Calle Martí 76. National City Bank, Martí 81. Both branches of the Havana banks.

Post and Telegraph Offices, Calle Velez Caviedes 49. — **Cuban Telephone Co. Exchange,** Calle Martí 52.

Moving Pictures in the Teátro Milanés, Calle Martí, near Globo Hotel.

The Drinking-Water comes from a near-by spring known as *Las Nañares de Pinar del Río.* It is considered pure, but the unimmune will do well to boil it or drink a good bottled water.

The Plaza de Armas, or Independencia, a small, triangular parque at the top of the Calle Martí where it intersects the Calle Maceo, is a pretty, open space from which one can get a good view of the surrounding country. There is a music kiosk, parterres of flowers, and seats for the weary. The attractive building at the N.E. is the club-house of the Colonia Española. — A short walk r. brings one to the Palacio de Justicia, a stately modern building in the severe Ionic style, at the junction of the Calles de Maceo and Máximo Gómez. The Biblioteca Pública, near by contains Spanish books chiefly. — The old Casa Consistorial, at Martí 64, is of no interest to the stranger.

The Cathedral, or Santa Iglesia Catedral de Pinar del Río, faces the Calle Maceo, was erected (by the secular clergy) in 1750 where the Plaza de la Independencia now is, was converted from a parroquía in 1904, and moved to its present site in the opening years of the 19th cent. The twin towers are landmarks in the neighborhood. The ornate high altar enshrines a much-revered figure of *San Rosendo,* the patron

saint of the cathedral and the city. The several side altars are of no special merit. A popular **excursion** is to

(28K.) **Viñales Valley** and (52K.) Puerta Esperanza (on the Gulf of Mexico). An auto leaves Pinar del Río City daily with gov't mail and passengers; fare $2 one way. As the car is apt to be crowded, the tourist may elect to hire a special car — $8–$10 for 2–3 persons for the round trip. Consult the hotel manager. The best views, some of which are unusually attractive, are to be had between K.23 and K.28. Soon after leaving Pinar City the road enters a picturesque region of hills and dales. Through gaps in the range one threads canyons with high perpendicular walls to which cling myriad tropical plants, many of them in flower. Features of the valley floor are many verdure-clad *mogotes* resembling giant ruined castles and ancient battlements. Near the foot of one of these, *El Tumbadero*, lies the little village of Viñales, its tiled roofs glistening amid the foliage of semi-tropical trees. *Hotel Central*, rooms from $1. A diminutive yellow church, a tiny plaza, and a quaint street flanked by columnar houses constitute the place — a characteristic bit of real old Spain transplanted to Cuban soil. The calcareous mts. about Viñales are full of interesting caves, deep gorges, overhanging cliffs, and sheer walls. From certain of the caves run little rivers that quickly disappear into other caves. Perhaps nowhere in Cuba does the region more vividly recall certain mountainous districts of Nippon. Other lovely valleys lie between Viñales and Esperanza Port. About 3M. from Viñales, on the way to Esperanza, is a charming little spot known as *San Vicente de los Baños* (St. Vincent of the baths), with warm sulphur springs.

Excursion to Guane over the military road built during the American occupation. It is approximately 50K. long, and while paralleling the rly. it runs some distance from it and near to the Gulf coast. With the aid of the hotel manager the traveler can hire a fotingo for $12–$14 for the trip. The country is tropical and attractive. Near Cabezas Village is the celebrated MATAHAMBRE (kill hunger) COPPER MINE, opened in 1912, employing upward of 1500 men, and valued at more than $50,000,000. From Guane the traveler may return over the highway, or by train.

Southwestward from Pinar del Río the rly. continues through what Cubans call the real VUELTA ABAJO, or that section in the immediate vicinity of 195K. *San Luis*, and 202 K. *San Juan y Martínez*. The country differs but little from that we have just traversed.

238K. GUANE, the end of the rly. line, is devoted chiefly to tobacco raising and shipping. Pop. 2000. Hotel Burgales, rooms from $1.50 up. There is the usual flower-crowned plaza, a parochial church, and a casa municipal. The foothills roundabout are highly mineralized. Dyewoods and charcoal, and

considerable iron and copper are exported. From its high and dry position the town (one of the oldest in Cuba) looks down upon the *Cuyaguateje River*, in dry times a rivulet, but in the rainy season a raging torrent. Beyond *Guane*, at the extreme W. end of the province, and separated therefrom by a wide swamp, lies the REMATES DISTRICT, with a reddish-clay and sandy soil which produces a heavy, spongy tobacco of fine flavor. Abrupt rocky cliffs bathed by the tepid waters of the Caribbean Sea bound the district at the S. At the very tip of the province is Cape San Antonio, on the Yucatan Channel. Due E. is the Gulf of Batabanó and the tranquil Isle of Pines. Paludal fevers are not unknown in the Guane region.

4. From Havana via Rincón, Güines (*Madruga*), Unión, and Navajas to Jagüey (*Cienfuegos*)

United Railways of Havana

To **Jagüey** 183K., several trains daily in about 5 hrs. The traveler bound for Güines can save time, money, and distance by taking an electric train direct (from the Central Station) over the shorter (by 22K.) route. Frequent service. The United Rlys. run (during the tourist season) daily excursions, personally conducted, to the PROVIDENCIA SUGAR-MILL, 6K. S. of Güines, at reduced rates. See the rly. folder. The regular train runs S. to 24K. Rincón, then turns E. and traverses a semi-tropical, intensively cultivated, picturesque region to

73K. **GÜINES** (pop. 14,000) a one-time important Spanish settlement in a region noted for its fine climate, its cattle ranches, and its production of sugar, fruit, and tobacco. Güines is the Indian name of a species of false sugar-cane known as Caña de Castilla, which grows near streams and is used for making kite (*papalote*) frames, bird-cages and the like. The soft climate of the region early attracted the Spaniards, and in colonial times it was a popular rendezvous for invalids from the Havana district. The first rly. in Cuba ran between the two places, and was completed in 1838. There are a number of big sugar-mills in the neighborhood, which is noted for its production of fine tomatoes. Hotels *Pasaje*, *Plaza*, etc. Rooms from $1. ROYAL BANK OF CANADA. CUBAN TELEPHONE CO.

Madruga, 28K. N. of *Güines* (several trains daily in 40 min.), was, in colonial times, the Saratoga of W. Cuba. Hither the aristocracy of the island foregathered to bathe in and drink the sulphur- and iron-impregnated waters of its famous springs, and enjoy the cool, bracing climate of the hills. The bottled water, called *Cupey*, takes its name from a hill just outside the town. The springs (*manantiales*), whose waters are said to be efficacious in rheumatic and allied ailments, were discovered in 1796, and because the land around them was discolored by sulphurous emanations the spot was called CUABAL (copper-colored ground where there are thermal springs) DE MADRUGA. The town stands on high ground in a rolling region

devoted to sugar-cane and tobacco. It is still a popular resort, and the rly. runs frequent excursions to it. It can also be reached from Empalme, 68K. from Havana on the Matanzas line.

125K. Unión de Reyes, a junction on the rly. between Matanzas and (7K. S.) *Alacranes* (scorpions), contains nothing for the traveler. Hotels *Louvre* and *Unión;* rooms from $1. — Royal Bank of Canada. Cuban Telephone Co.

148 K. Navajas (knives). From this point the rly. runs N.E. to join the main line at (16K.) Jovellanos (Rte. 6). From Navajas the rly. turns S.E. and crosses a smiling country flanked at the S. by the great Zapata Swamp. — 183K. Jagüey Grande (great liana), a nondescript town in a cane and fruit region. Hotels *Esperanza, Palais Royal, El Ritz.* Rooms from $1. Cuban Telephone Co.

From Navajas the rly. runs E. to 194K. Guareiras Jct., where it turns S. and traverses (to 305K. Cienfuegos) a rich and beautiful country described in Rte. 15 (which see).

5. Excursion to the Hershey Sugar-Mill, and Matanzas (*Yumurí Valley, Bellamar Caves, Monserrate Hermitage*).

To Hershey from Casa Blanca, 45K. thence (44 Kiloms.) to **Matanzas.** Several electric trains daily (from 7.15 A.M.) in about 2 hours. This (personally conducted if so desired) excursion is one of the most popular out of Havana and should not be missed. The Sugar-Central is one of the show mills of Cuba, and the **Yumurí Valley** (traversed just before entering Matanzas) and **Bellamar Caves** are the finest of their kind on the island. The usual custom is to leave Havana at about 9 A.M., cross the bay to *Casa Blanca* (frequent ferry-boats from the Luz Wharf), board a train on the **Hershey Cuban Rly.** (station at the end of the dock where one disembarks) for Hershey, inspect the mill (visitors welcome) and model town, proceed to Matanzas, and after luncheon motor through the city, visit the Caves and Monserrate (view over the Yumurí Valley from the church) and return to Havana over the United Railway (arriving about 6 P.M.). The two rly. lines sell joint excursion tickets for straight, or personally conducted, tours at an inclusive fare of $12 (children 1/2 price). **Tickets** on sale at any of the **United Rly. offices,** at **Luz Ferry, Casa Blanca,** etc. The trains are dependable and maintain their schedules; the cars are clean and modern and are rarely crowded. The early morning ride through the dew-drenched country is delightful. Train-boys sell hot coffee and light refreshments.

The Hershey Cuban Railway (*Ferrocarril Cubano de Hershey*) was begun in 1917, completed in 1922, was the first electric rly. in Cuba to haul cane to its own mill, and is an important link between tidewater and the towns beyond Havana and

Matanzas. Current is obtained from the central power-plant at the Hershey Mill, which also supplies power to Casa Blanca, 9 smaller towns, and to the Electric Street Rly., the Lighting System and the Water Works at Matanzas.

As the train runs out through the *Casa Blanca* suburbs one gets extensive views over the bay to Havana before rounding the Cabaña Ridge and making for the open *campo*. From *Enlace Molina* station a branch line runs N. to the near-by seaside resort of **Cojimar.** The broad shaded road which leads r. from the Guanabacóa station goes (1M.) to *Guanabacóa* town, one of the oldest in Cuba. The early Spaniards got bitumen from this region, with which to calk their ships, and mineral oil is believed to underlie it. Palms and other tropical trees soon become features in the picturesque landscape. Broad *cañaverales* stretch to the r. and l., dotted here and there with well-cultivated ranchitos. Many of the dwellings are shaded by giant mangos, while near by are the omnipresent coco-palms, papayas and other fruit-bearing trees. Private tobacco- and banana-plots adjoin many of the humble homes, which are idealized by beautiful tropical flowers. Some of the narrow byways down which come lumbering cane-carts drawn by sweating oxen, are bordered by superb royal palms, fine Spanish laurels, and radiant flamboyant trees. Tropical birds dart through the air, and their shrill trillings sometimes are heard above the noise of the train. Many turkeys and guinea-fowls are seen about the ranch houses. Here and there plantation workers are descried cooking their breakfast over fires in the fields. The wayside stations are shipping points for thousands of tons of the glossy cane that passes through the Hershey Mill, the towering chimneys of which come into view after we pass *Peñas Altas* station. A rich, lovely green valley spreads out at the l. and is delimned by the hills which defend it from the near-by sea.

As we approach the mill the surrounding country is seen to be one vast cane-field. At the r. of *San Matías* station the broad and beautiful *San Matías Valley* slopes to distant hills and affords a charming example of a typical Cuban landscape. Palms, fruit-trees, flowers and patches of sugar-cane now alternate with dainty vales through which meander idyllic streams. The rly. winds in and out over many curves as it climbs to the highlands, and affords extensive vistas in retrospect. The view across the *Río Blanco Valley*, at the r. of *Río Blanco* station, is one of the most charming on the line. The land falls away in a series of graceful natural terraces dotted with thousands of stately royal palms, then flattens out into an adorable, sun-steeped valley before spreading its green mantle over the slopes of the farthest hills. An indescribable air of peace, beauty and tranquillity broods above this gem-like vale, one of the many that have made Cuba celebrated. — The

white-clad, Panama-hatted, booted and spurred, sun-bronzed men who descend from, or board, the train at *Hershey* station are representative *colonos*, or planters, or plantation managers who supply some of the cane to the great mill. Usually they are a handsome, well set-up lot; strong, sinewy, and the picture of vigorous health. They strongly recall certain Maryland, Kentucky, and Carolina planters, and their prototypes of ante-bellum days.

The Hershey Sugar-Mill and Model Town stand just at the right of the *Hershey* station, on a broad, breeze-swept, sun-drenched mesa 415 ft. above the sea in the *Santa Cruz del Norte barrio, municipalidad de Joruco,* Havana province, near the center of a 35,000-acre sugar-plantation ranked as one of the most beautiful and productive in Cuba. The vast estate (*Mr. P. A. Staples,* General Manager), in which is included the Hershey Cuban Rly., is owned by the Hershey Corporation, a huge company established in 1902 by *Mr. Milton S. Hershey,* millionaire philanthropist, one of the world's greatest chocolate manufacturers, and founder of the celebrated Chocolate Town of Hershey, Lebanon Valley, Dauphin County, Pennyslvania, U.S.A. Included is the *Rosario Sugar Co.*, a big estate and mill 15M. east of Hershey, on the United Rlys. of Havana, the equally large Carmen Sugar Mill, at Jaruco; and the San Antonio Sugar Mill at Madruga (the last 2 mills purchased in 1925).

The Hershey Mill, one of the best of its kind, was completed in 1919, has a grinding capacity of 500,000 bags (325 lbs. each) of sugar (see Index) during the season and is the center of production of the thousands of tons of refined sugar used in the Chocolate Mills at Hershey, Pa. More than 5000 persons cater to the wants of the mechanical monster that converts the cane into sugar and molasses. This is the only mill in Cuba having a complete sugar refinery in connection with it. Raw sugar made at the Rosario, Carmen and San Antonio mills to the amount of 500,000 bags can be refined here during the dead season (*tiempo muerto*). Part of this sugar is used in the chocolate mill at Hershey, Pa.; the rest being shipped to many parts of the world. Visitors are conducted through the mill and shown the different processes of manufacture. The view from the top of the structure, over the vast smiling campaña to the blue sea at the N., is entrancing.

The Model Town (pop. 1500) which stretches away from the mill is a Cuban rival of the famous Chocolate Town in Pennsylvania, with telephones, electric lights, clubs, theaters, dancing pavilions, an amusement park, a good baseball field, an excellent company hotel (**The Hershey;** room and board from $6 a day, American plan; meals also *a la carta*) and all the requisites of a modern American town. Its 200 or more attractive bungalows stand in symmetrical squares flanking gardens that

face shaded avenues aflame with tropical flowers. The pure drinking-water comes from a spring in the charming little tropical park 200 ft. below the town at the base of a hill. A lovely little stream flows through the park, which eventually will be an arboretum with specimens of all the Cuban trees and flowers. — The philanthropy of the genius who has brought the region to its present state expresses itself in so many ways that he has been declared an adopted son of Matanzas City, and a *benemérito de la patria*. In the near-by town of *Aguacate* he has established a modern Agricultural School where poor Cuban boys can learn methods of modern farming. — Santa Cruz port, 3M. north of Hershey, on the charming but shallow Santa Cruz bay, is a shipping point for molasses, alcohol and other residual products of the mill, and for many fine Bermuda onions raised in the region roundabout.

From Hershey Station the rly. curves broadly to the l. and continues across a smiling country of *cañaverales* and fruit-orchards. Usually a soft, opalescent haze envelops the land, and an air of peace and contentment broods above it. At times through gaps in the hills we get adorable vistas of the blue *Atlántico* at the l. The grade slopes downward and the train races with the streams of clear water that course seaward through groves of royal palms, fields of corn and cane, and patches of wild malanga. A good auto road crosses the rly. near *Paula* station, and at *San Mateo*, in the center of a fine cane region, a branch rly. leads off at the r. to the near-by *Bainoa*. Hills, palm-choked valleys, and intensively cultivated lowlands mark the country to *Jibacoa Jct.*, whence a line runs N. to *Santa Cruz*, on the sea. Many sturdy electric engines haul trains of loaded cane-cars from this region to the Hershey mill. Almost every little hut in the hilly country we now traverse has its small grove of bananas, a big mango tree or two, and the ever-present fruta bomba. — The hills close in after we leave *Calderón*, and the rly. wriggles in and out among them. Lovely valleys swooning beneath waves of shimmering heat and arched over by the bluest of blue skies mark the country. The yellow stations are all shipping points for cane. At *Margot* there is a high-tension electric sub-station, and beyond it a stretch of semi-jungle choked with palms of various kinds. Near *Mena* the train enters the celebrated **Yumurí Valley** (see Index) drained by the winding river of the same name and flecked with orchards, ranchitos, clumps of palms and bamboos, and many wild flowers. 89K. **Matanzas.**

Matanzas

Arrival: The Station of the **Hershey Cuban Rly.** is in the N.W. quarter of the city (Pl. D,2) in VERSALLES, facing the *Calle de San Gregorio*, near the Yumurí River 10 min. by taxi (40–50c.) from the *Plaza de la Libertad* and the hotels which face it. — That of the **United Rlys. of Havana** (F.C.U., or *Estación Bahía*) is across the city at the S., in PUEBLO NUEVO, at the foot of

the Calzada de Tirry. Tram-cars are available. **Taxi** to the Hotel *Paris* (nearby) 30–40c. To the *Plaza de la Libertad*, 50c. The monument in the station plaza, with the date 1883, typifies Union, and refers to the opening of the rly. line.

Hotels. The *Gran Hotel Louvre*, the *Gran Hotel Velasco*, and the *Hotel Sevilla* overlook the *Parque de la Libertad*. Rooms from $1 a day up; meals in the restaurant *a la carta*. English spoken. — The *Hotel Paris*, on the Calzada de Tirry, in PUEBLO NUEVO; rooms from $2.50; meals *a la carta*. English spoken.

Banks. Royal Bank of Canada, cor. Calle Milanés & Jovellanos (Pl. C.3). Other branches in various parts of the city. — National City Co. Bank, Calle de Independencia 39 (Pl. C.3).

Post and Telegraph Offices, Calle de Independencia 64.

Cuban Telephone Co. Central office, *Emilio Blanquet* 12 (Pl. C.3).

Steamships. Cuban Navigation Co.; coastwise ships; consult the Telephone Directory. Also for the different Consulates.

Theatres (*teátros*). *Teátro Velasco*, overlooking the Plaza de la Libertad. Moving pictures here and at various other places.

Clubs. *Casino Español*, Contreras 72. *Liceo de Matanzas*, Contreras 68, overlooking the Plaza de la Libertad. Handsome ball-room, good library, about 400 members.

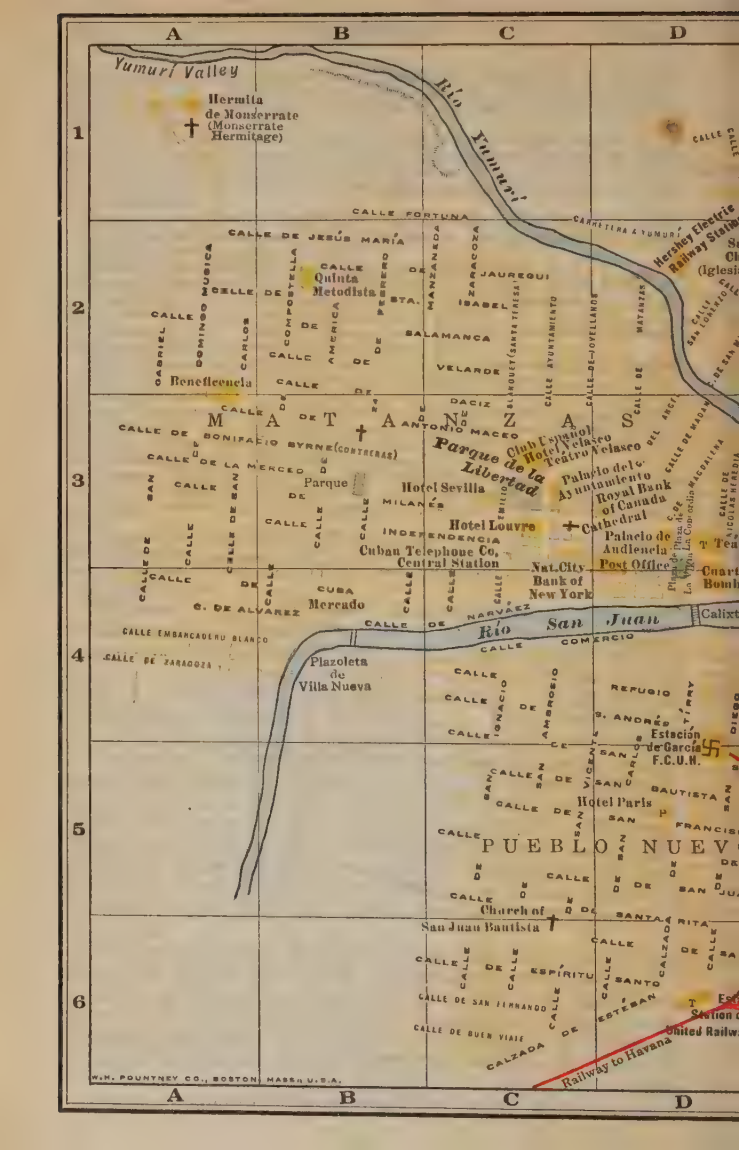
Tram-cars (*tranvías*) of the Compañía de Servicios Públicos de Matanzas run to all parts of the city and will save the traveler considerable taxi-hire if he uses them. Transfers (*transferencias*) for the asking. The light and power used come from the Hershey Sugar-Mill, at Hershey.

Climate. The highest summer temperature is about 93° Fahr.; the lowest 51°. The mean annual temp. is 78°. The sea breeze which blows almost constantly adds to the city's reputation of being one of the healthiest in Cuba.

The (hard but pure) **Drinking-Water** comes from near-by springs known as Manantiales de San Juan. The traveler easily affected by mineral deposits in drinking-water is recommended to have the local water boiled or drink a good bottled water.

Matanzas (mah-tahn′-sahs), chief commercial city (pop. 62,000) on the N. coast E. of (60M.) Havana, a thriving shipping-point for the fertile sugar and tobacco regions of the hinterland, is picturesquely situated on a low headland overlooking a broad (5M. long and about 2M. wide abreast of Punta Maya; narrowing to 1 1/2M. at Punta Gorda) and capacious bay sheltered by a coral reef which stretches across the entrance. Unlike most Cuban harbors the *Bahía de Matanzas* is not landlocked; but there is ample shelter against all winds except from the N.E.; a fairway of 50 fathoms or more, and a tidal range of 1.7 ft. (spring range 2.2 ft). The Point Maya Lighthouse (*farol*), a white cylindrical iron tower 62 ft. above the water on the E. side of the entrance to the bay, flashes a fixed white light visible 13M. at sea. It is a beacon for mariners and for the ships which come here from all parts of the world.

The natural beauty of the site (once occupied by the Indian settlement of Yucayo) where Matanzas stands attracted the attention of the earliest Spanish settlers. In 1693, Capt. Gen. Severino de Manzaneda founded a town here (the present *Versalles*) and called it *La Villa de San Carlos de Matanzas*, in honor of the Spanish King Charles II. The present Calle de Manzaneda commemorates the event. The bizarre name Matanzas (slaughter), is ascribed by Cuban historians to a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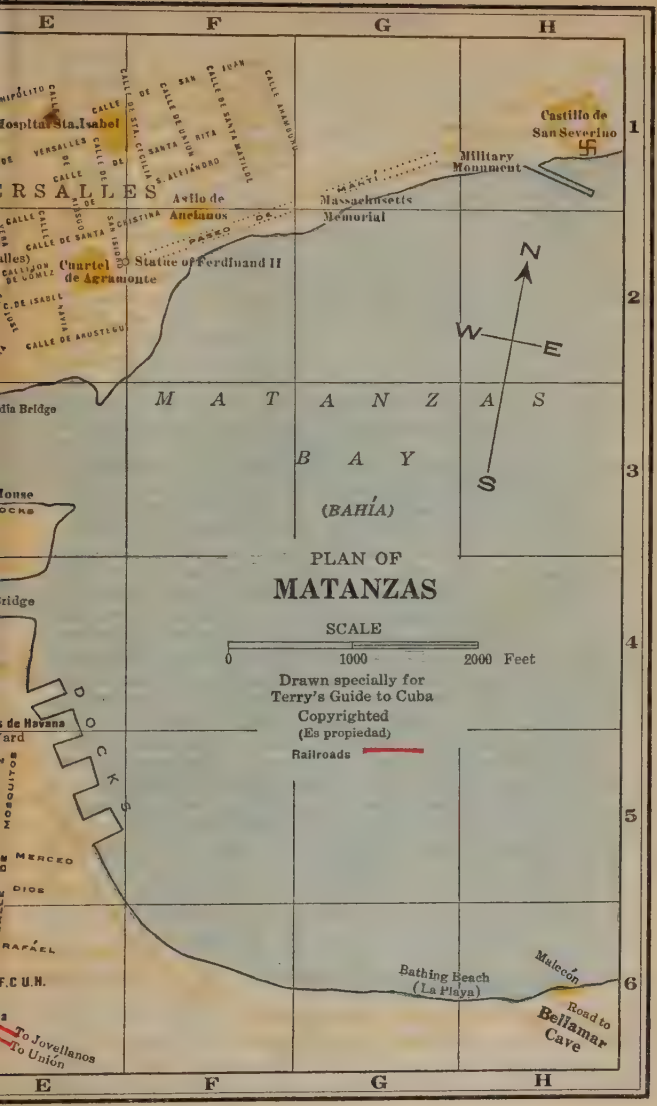
Yumurí Valley
Río Yumurí
Hermita de Monserrate (Monserrate Hermitage)
CALLE FORTUNA
CARRETERA A YUMURÍ
Hershey Electric Railway Station
CALLE DE JESÚS MARÍA
CALLE DE MUSICA
CALLE DE COMPOSTELLA
CALLE DE CARLOS
CALLE DE GABRIEL
CALLE DE DOMINGO
Quinta Metodista
CALLE DE AMERICA
CALLE DE PERRERO
CALLE DE MANZANEDA
CALLE DE ZARAGOZA
CALLE DE JAUREGUI
CALLE DE STA. ISABEL
CALLE DE SALAMANCA
CALLE DE VELARDE
CALLE DE BALBOA (SANTA TERESA)
CALLE AYUNTAMIENTO
CALLE DE TOVELLANOS
CALLE DE MATANZAS
Beneficencia
CALLE DE DACIZ
M A T A N Z A S
CALLE DE SAN ANTONIO MACEO
CALLE DE BONIFACIO BYRNE (CORTEGARA)
CALLE DE LA MERCED
Parque de la Libertad
Club Español
Hotel Velasco
Teatro Velasco
Palacio del Ayuntamiento
Royal Bank of Canada
Parque
Hotel Sevilla
CALLE DE MILANÉS
Hotel Louvre
Cathedral
CALLE DE INDEPENDENCIA
Cuban Telephone Co, Central Station
Palacio de Audiencia
Post Office
Nat. City Bank of New York
CALLE DE CUBA
G. DE ALVAREZ
Mercado
CALLE DE NARVÁEZ
Río San Juan
CALLE DE COMERCIO
CALLE EMBARCADERO BLANCO
CALLE DE ZARAGOZA
Plazoleta de Villa Nueva
CALLE DE IGNACIO AMBROSIO
CALLE DE REFUGIO
CALLE DE SAN ANDRÉS
Estación de García F.C.U.H.
CALLE DE SAN VICENTE
CALLE DE SAN CARLOS
CALLE DE SAN BAUTISTA
Hotel Paris
CALLE DE SAN FRANCISCO
PUEBLO NUEVO
Church of San Juan Bautista
CALLE DE SANTA RITA
CALLE DE ESPÍRITU SANTO
CALLE DE SAN FERNANDO
CALLE DE BUEN VIAJE
CALZADA DE ESTEBAN
CALZADA DE
Railway to Havana
W.H. FOUNTNEY CO., BOSTON, MASS. U.S.A.



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Hospital Sta. Isabel
CALLE DE SAN JUAN
CALLE DE SANTA MATILDE
CALLE ARAMBURU
CALLE DE UNION
CALLE DE STA. CECILIA
CALLE DE SANTA RITA
S. ALEJANDRO
VERSALLES
ERSALLES
Asilo de Ancianos
CALLE DE SANTA CRISTINA
PASEO DE MARTI
Castillo de San Severino
Military Monument
Massachusetts Memorial
Statue of Ferdinand II
Cuartel de Agramonte
CALLE DE ARUSTEGUI
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DIOS
RAFAEL
F.C U.N.
Bathing Beach
(La Playa)
Malecón
Road to
Bellamar
Cave
To Jovellanos
To Unión

massacre of Spaniards by Indians in the early days. Some say it refers to a dreadful slaughter of Spaniards by Frenchmen in Florida in 1565, an episode which gave the name to Matanzas Inlet and River near St. Augustine. Spaniards believe it commemorates the celebrated Campo de Matanzas (in Castile, Spain), remembered for a sanguinary battle between Moors and Spaniards at the time Columbus was in Granada seeking the support of Ferdinand and Isabella for his American venture. — Juan de Grijalva is said to have landed here in the autumn of 1518, while on his memorable voyage of discovery to the Mexican coast — a voyage which paved the way for the Conquest of Mexico by Hernan Cortés, then mayor of Santiago de Cuba. — The port was often scourged by sea-rovers, and to keep this gentry, and the English and French out, the forts overlooking the bay were constructed. Juan Tirry y Lacy, Marquis of Cañada-Tirry, and governor of Matanzas in 1816, did much for the improvement of the port. American influence has always been strong here, and the best of the local banks are Canadian and American.

Matanzas is the capital of the rich and productive Matanzas province and contains numerous sights of interest to tourists, chief among them the celebrated **Bellamar Caves.** The widely celebrated **Yumurí Valley,** a sort of geographical dream-glen regarded as the most beautiful vale in the West Indies, is the objective of many excursionists from Havana. Overlooking this green intaglio nestling between its environing hills, is the picturesque old CHURCH OF MONSERRATE, an ecclesiological lure which attracts many travelers. Not a few of the local stores are named for these sights. The city looks much older than it is. The action of the salt air on the friable madreporitic stone used in construction work imparts a peculiarly ancient aspect to many of the houses. The custom of marking the calles by means of quaint, irregular, polychromatic tiles sunk in the house walls; the cobbled streets along which come and go high-wheeled, Spanish carts drawn by gaily caparisoned Andalusian mules; and the general Moorish aspect of certain quarters confirms the original impression of antiquity. Standing on the W. side of the bay, the city is backed, excepting seaward, by terraces of wooded hills out of which flow the Yumurí and the San Juan Rivers — the former from the N.W., the latter from the S.W. Both take an easterly direction about 1M. from the head of the bay and almost unite as they pour their floods into it. In their saunterings they divide the city into 3 sections, and by their numerous bridges impart a suggestion of Venice, Tokyo or Bangkok. By many persons it is called the City of Bridges; others know it as the Convention City, because of the conventions held here; and still others as the Cuban Athens, and the City of Poets (because of the poets who were born or lived here). It has long been nationally

celebrated for its handsome men (*matanceros*) and the beauty of its women (*las matanceras*). The fame of certain famous beauties of colonial times has been preserved in one of the historical paintings in *El Templete*, at Havana (see Index).

The 3 City Divisions are VERSALLES, at the N. with a handsome bayside paseo, the San Pedro Church, Severino Castle, several hospitals and many pale pink, blue, buff and other fancy colored concrete houses; MATANZAS proper, lying between the Yumurí and the San Juan Ríos, with its chief business quarter, the principal hotels, cathedral, post-office, telephone exchange and whatnot; and PUEBLO NUEVO, or New Town, S. of the S. Juan River, with a hotel, several rly. stations, the Playa or bathing Beach, the Bellamar Caves, and numerous warehouses and dwellings. From the connecting bridges (*puentes*), particularly the PUENTE DE LA CONCORDIA, which spans the Yumurí where it empties into the bay, one can get a comprehensive vista of the different quarters. The river at this point spreads and forms a quiet pool, and the gaily painted boats which find refuge in it recall Italy and Japan. The frowning old *San Pedro Iglesia* with its square and pointed belfries and its pinkish coquina towers and façade is the dominant feature of the neighborhood. Stretches of the river recall the Charles at Boston; many fishing craft and canoes add to the charm. Much of the maritime life of the port centers here, and here one can get the best view of the Yumurí as it bursts out of the valley into the sea.

The Parque de la Libertad, a clean, flower-adorned plaza near the commercial center of Matanzas is flanked on the E. by the old Palacio Municipal, or Ayuntamiento (town hall) with a clock tower; on the N. by the *Hotel* and *Theatre Velasco* and the ornate *Casino Español;* on the S. by the *Louvre Hotel*, and on the W. by the *Calle de Emilio Blanquet*. It is one of the most attractive spots in the city, and historically the most interesting. Music by a military band in the evening. In the center is an imposing bronze statue of the poet-patriot José Martí flanked by the attractive figure of a woman registering joy over broken chains which once typified bondage. The marble plaque says that the monument was erected by popular subscription at the instance of the illustrious *matancero* Dr. Ramón L. Miranda, and that it was placed in position Feb. 24, 1909. On the shaft on which the hero stands are the inspiring words: *Yo quiero, cuando me muera, sin patria, pero sin amo, tener en mi losa un ramo de flores y una bandera* — When I die, without a country, but without a master, I want on my tomb a wreath of flowers and a flag. The flag, the flowers and a date (1891) are draped in bronze across the socle.

This plaza was the scene of many **executions** during the old régime. That of the morning of June 28, 1844, when the celebrated and beloved poet Gabriel de la Concepción Valdés

(surnamed Plácido) was shot with 19 other colored men for a supposed participation in a negro uprising, stands out prominently in the national mind. Plácido was born at Havana March 18, 1809 of a white Spanish mother and a negro father. His legitimate name was Ferrer Matoso y Vásquez, but because he was abandoned by his mother at the Casa Cuna and there christened, he was given the customary name Valdés. He came to Matanzas in 1826, and in time his literary powers gained for him a wide popularity. His patriotism, his hatred of the usurper and his talent for blistering invective drew to him the attention of Capt. Gen. O'Donnell (who never liked the blacks) and entangled him with the authorities. His execution was one of the most talked-of episodes in contemporaneous Cuban history. He was a prolific, passionate writer, and his verses (many of which have been reprinted in Mexico and Spain) are known to all cultured Cubans. These written while he was in prison, *Plegaria* (supplication), *Despedida* (farewell), and *A mi lira* (to my lyre), have been translated into many languages. Among his best known verses are *La Siempreviva* (immortelle), *Jicotencatl* (a famous Tlascalan statesman at the time of the Cortés invasion), *La Sombra de Padilla*, and *La Flor de Caña*. His sonnets and epigrams are frequently quoted in the vernacular, and his memory is revered by high and low.

In the Palacio del Ayuntamiento, among other things, is a painting (by Estéban Valderma) of the American millionaire philanthropist and chocolate king, Milton S. Hershey, owner of the Sugar-Mill and Model Town of Hershey, the Electric Rly. between Havana and Matanzas, etc. On May 20, 1924 (the 22d anniversary of Cuban Independence), Mr. Hershey was here presented with a gold medal, and a handsome commemorative scroll, and was made an adopted son and honorary citizen of Matanzas. The impressive ceremony was unique in Matanzas annals and was a testimony of the profound esteem in which Mr. Hershey is held by Cubans. The day was made a holiday; there was a great military parade, and the city turned out to do honor to its American friend.

The Cathedral, a time-stained, twin-towered structure flanking a little parque of its own at the cor. of the Calles de Milanés and Jovellanes (Pl. C.3) was erected in the 18th cent. as the Parroquía de San Carlos Borromeo and is one of the quaintest buildings in the city. It has a peculiar smooched appearance, as if it had undergone a smoking process during the years of its existence. While the main entrance is on Jovellanes st. the most popular one leads in from the parque. The sacristan's office is here, and if the doors are closed one can gain admittance by applying to him. Below the old campanario are weather-beaten statues of San Carlos and the Virgin. The most striking architectural features of the exterior are the

unusually massive flying buttresses (*contrafuertes volantes*) which support the bizarre roof above the clearstory.

The single nave with its flanking aisles is decorated in gaudy pinks and blues, with a wealth of arabesques evidently by some local artist. A redeeming feature is the harmonious high altar, of fine Cuban mahogany, with numerous gold enrichments, the whole supported by six fluted Corinthian columns. The central figure, patron saint of the church and city, is San Carlos Borromeo, archbishop of Milan in the 16th cent. and greatly reverenced. The altar at the r. is dedicated to the Virgin of the Assumption; that at the l. to Jesús Nazareno. A lateral altar has for its devotional object a charming figurine of the Virgin and the Child Jesus. — The altar at the l. of the clipped transept has a life-size figure of *Cristo Crucificado*, with a group of mourners at the foot. The painting above (by an unknown artist) is an *Anunciación*. The altar at the r. bay of the transept is dedicated to the Virgin; Jesus stands at the l., and Mary Magdalen at the r. The pleasing painting above (a skillful copy of a masterpiece by Murillo) is San Juan Bautista en el Desierto.

The first altar at the r. of the entrance from the Calle Milanés is dedicated to Cuba's patroness, La Vírgen de la Caridad de Cobre (see Index). The painting above it is of San Francisco de Paula. The 2d altar commemorates El Cristo de la Misericordia. The indifferent painting is of Santa Bárbara. The 1st altar at the l. is of San José; the 2d Nuestra Señora del Carmen. The Crucifixion above is of pleasing color. In the room called El Archivo is a large, odd painting (a copy of an original by Raphael, artist unknown) depicting the Allegory of Joseph, son of Israel, interpreting Pharaoh's Dream of the Seven Kine and the Seven Ears of Grain (Genesis, chap. 41, 17th verse). — In the Sala Rectoral is a noteworthy painting of San Carlos Borromeo.

The Church of St. Peter, known locally as the *Iglesia de Versalles*, faces an unkempt esplanade held in place by an immensely stout, weather-worn old wall at the junction of the Calles de San José and Santa Cristina, on a high point in Versalles from which one can command a view of the city and much of the countryside. The edifice looks more like a war-scarred, grim old fortaleza than a place for worship, and its twin towers look as if they had served more as a piratical lookout than a campanario for the querulous bells in it. With the wall the church looks ten times as old as it really is, for a tablet over the entrance to the chapel at the l. of the high altar informs the curious that it was built without regard for cost by the eminently pious Señora Doña María Josefa Santa Cruz de Oviedo y Hernández; that the first stone was laid June 29, 1867, and that the structure was completed May 15, 1870. A similar plaque over the entrance to the sacristía (r. of the high

altar) says it was erected at a time when his Excelentísimo and Ilustrísimo Señor Don Fray Jacinto Martínez y Saez was bishop of the diocese, Lt. Gen. Don Francisco Lersundi, Capt. Gen. of the island, and his Excellency Señor Brigadier Don Pedro Estéban, Gov. of Matanzas.

The High Altar, of cedar wood, is ornate and has for its central figure San Pedro, tutelar deity of the church. The gold shield with its crosses and the crossed keys (of heaven) symbolize his divine office. The altar at the r. of the clipped transept is dedicated to El Cristo Crucificado; that at the l. to San José. — The first altar at the r. as we enter the nave commemorates *La Caridad*; the 2d *Nuestra Señora del Carmen.* In a railed-in altar just within the entrance is a huge painting, by an unknown artist, depicting Christ handing the keys of heaven to St. Peter, amid the adoration of his disciples. — The altar at the l. is of *La Inmaculada;* the 3 crowns here typify the three powers of popedom — temporal, spiritual, and future. The 2d altar is dedicated to St. Anthony; the 3d to the Norwegian santa Eduwiges; the 4th to San José and the Child Jesus.

If one can be oblivious to the dirt which bestrews the broad atrium one can enjoy the view over the city, particularly at sunrise. At this time it strongly recalls the view from the top of the old Cortés Palacio at Cuernavaca, Mexico. The vast city snuggled down against the green bosom of the hills is appealing, and the shimmering bay with its myriad craft is beautiful. At this early hour the air usually is rent by a multitude of crowings, barkings, cacklings and heehawings of burros, with here and there the strident scream of a peacock. In a stroll through the neighborhood one can observe many of the matutinal actions of the *Cubanos*, and particularly remark the enthusiasm with which the local dogs lick clean the measuring tins the milkman leaves out on the front stoop while he delivers milk within. This milk usually is brought into the city in 5 gal. tins slung pannier-wise across the backs of shaggy horses, or secured in saddle-bags made of coir fiber. The resounding thump of the horses' metal shoes against the cobbles of the street is one of the earliest of the morning sounds the visitor registers.

The Church of San Juan Bautista, in a little square of its own facing the Calles de Santa Rita and San Vicente, in Pueblo Nuevo is tawdry and will scarcely repay a visit. The plaque let into the side wall refers to the establishment of the plaza in 1917–18. The marble bust on a pedestal near the center of the atrium commemorates the "wise and model teacher Antonio Luis Moreno, who was born in Matanzas Aug. 25, 1843, and died there Oct. 29, 1906."

Let into the wall of the house No. 38, facing the Calle de Milanés, is a tablet to the effect that "Here lived and died

José Jacinto Milanés, and that the Writers' Club of Matanzas erected it to his memory Nov. 14, 1879." It fails to tell the stranger that José Jacinto Milanés y Fuentes (1814–1863) was one of the most celebrated poets that Cuba ever produced. He was a prolific writer, was worshiped by the proletariat, and enjoyed a popularity second only to that of the master Heredia. His best work was full of fire and passion and was done between 1834 and 1843. In 1842 his mind began to weaken, and in the following year *enmudeció para siempre* (his voice was stilled forever). By many he was known as *El Cisne Matancero* (the Matanzas Swan). Zenea said of his work that it was "*la poesía de todas las épocas*" — the poetry of all epochs. Few cultured Cubans but know of his poignantly sweet *Su alma* (her soul), *La fuga de la tórtola* (flight of the dove), *El beso* (the kiss), *La Madrugada* (the dawn), and others. All Cuba mourned his sad demise. Many of his poems of passion have been translated into foreign tongues.

The Military Monument in the Plaza de Vigía (lookout), near the Calixto García Bridge is a dazzling white structure commemorating the heroic struggle for Cuban independence. The chief figure is a dashing young revolucionario in the act of striking a blow for the liberty of the island. According to the inscription on the N. face it owes its inception to Col. Alberto Schweyer y Lamar (bronze medallion), was begun in 1917 and inaugurated in 1918. The marble tablet on the E. face, below the Cuba shield, contains these stirring words by the great General Antonio Maceo: "*La libertad se conquista con el filo del machete, no se pide: mendigar derechos es propio de cobardes incapaces de ejercitarlos*" — Liberty is not gained by asking for it but rather by the sharp edge of the sword; only the coward incapable of exercising his rights begs for them! — On the S. side are the momentous dates Feb. 14, 1895 (referring to Maceo's invasion of the western provinces), and May 20, 1902, when Cuba became a free country. A section (in bronze) of the trocha which Maceo crossed is shown. — On the W. face are the prophetic words of Gen. Máximo Gómez: *De mil modos se puede servir la patria; lo esencial es servirla* — there are a thousand ways of serving one's country; the essential thing is to serve it! — Opposite the monument is the old (uninteresting) *Cuartel de Bomberos*, and further N., facing the Plaza de la Concordia, the equally uninteresting *Palacio de audiencia*.

The Calixto García Bridge which spans the San Juan River (about 160 ft. wide) near the Vigía monument, dates from 1899. The region roundabout is not as picturesque as that overlooked by the Concordia Bridge. The broad Calzada de Tirry stretches hence to the rly. station, and flanking it are many warehouses for the shipment of sugar and molasses; the sweetish acrid odor of these fills the air. Swarms of sugar- and fruit-lighters and bumboats come up the river here and leave

laden with cheap cigars, cordage, rum, guava jelly, sugar, molasses, tobacco, and the minor specialties for which the port is known.

The Paseo de Martí (formerly Santa Cristina), a broad boulevard stretching from the Calle de San Isidro in Versalles along the sea front to a glorieta beyond which is the *Castillo de San Severino*, is the most popular paseo in the N. quarter of the port. It is of particular interest to New Englanders because of the tablet (in the center glorieta) unveiled Dec. 10, 1923 in memory of the men of the Eighth Massachusetts Volunteers who fell in the fighting around Matanzas during the Spanish-American War. A graceful concrete shaft rises from the socle, and one of the handsomest bronze tablets in Cuba carries the following inscription: "The Commonwealth of Massachusetts dedicates this tablet to the memory of her sons in the 8th regiment Massachusetts infantry United States volunteers who gave their lives in the war for the liberation of Cuba 1898–1899." The great seal of the United States, of Massachusetts, and of the 1st army corps and the 8th regiment enrich the tablet. On the reverse of the shaft is a marble plaque with an inscription to the effect that while Dr. Horace Diaz Pardo was mayor of the Matanzas municipality, this monument was erected under the direction of the municipal engineer and architect Señor Giordano de Casas y Rodriguez, and that it was inaugurated Dec. 10, 1923.

At the N.E. end of the paseo stands a crumbling monument erected in 1901 to the Cuban patriots who died in the cause of liberty. The inscription refers to the wars of 1868,'78,'95, and 1898. As a touching tribute are these words: *Hoy muere un hombre, pero nace un pueblo* — to-day a man dies but a nation is born. The dictum: *Siempre vence el que sabe morir*, he always conquers who knows how to die, is from the celebrated poet J. M. Heredia. — The virile monument at the S.W. end of the paseo commemorates the Spanish King Ferdinand VII (1784–1833).

El Castillo de San Severino, a crumbling fortress at the N. end of the city and bay, at Punta Gorda (fat point), dates from the 17th cent. and was named for its founder Don Severino de Manzaneda. It was long considered impregnable, but when the British under Lord Albemarle captured Matanzas in 1762 the castellan blew up the fort and retired to Santa Clara. With the departure of the English it was reconstructed, and in 1779, during the Spanish and French war with England, a second defense, La Batería del Morillo (little Moro) was erected at the mouth of the Canimar River, on the S. shore, beyond La Playa. Its complementary fortress, La Fuerza de Peñas Altas, was a later construction. — Many small craft navigate the *Canimar* (old Indian *Guanima*) River (popular drive along the bank) and conduct a profitable fruit trade between the region

and Havana. — The Obelisco near the Morillo Fortress commemorates General Emilio Núñez, who disembarked here with a company of insurgents in 1895.

The Yumurí Valley (*el Valle del Yumurí*) an ovaliform depression about 4M. in diameter at the N.W. edge of the city, is regarded by Cubans as the loveliest of the island vales. It is a romantically charming spot, was perhaps formed by the silvery Yumurí River which meanders through it, and is marked on 3 sides by hills which rise 600 ft. or more to the supporting plateaus. At the N. where the río empties into Matanzas Bay there is a majestic outlet known as Abra, or Boca (gorge, mouth) evidently sundered by the stream in a prehistoric time when it perchance was more impetuous and of greater volume than now. At this point it forms the municipal dividing line between Matanzas proper and the Versalles suburb. The Hershey Cuban Rly. runs along the inner edge of the *valle* and affords excellent views from the cars. The comparatively level basin is dotted with prosperous ranchitos, small sugar plantations and many tropical trees and plants. Viewed from the hills at the far end it is idyllic in its beauty. An excellent view is obtained from the Monserrate hill. A subsidence of a hundred or more feet would convert the valley into one of the bottle-shaped harbors for which Cuba is celebrated. The etymology of the word *Yumurí* is in doubt. It occurs in other parts of Cuba and the Americas, and is believed to be derived from the Yuma Río of Haiti.

The Bellamar Caves (*cuevas*) or Caverns (*cavernas*) underlie a low ridge that slopes back from the sea about 3M. S.E. of the city near the Bellamar Beach (La Playa) and are so named because of their proximity to the *bella mar* (beautiful sea), and the views obtainable from the site. They were discovered in 1861 by a Chinese workman who, while getting limestone for a near-by kiln, thrust his pick through the cavern roof. They are now owned and exploited by the Matanzas Cordage Co. (*compañía de jarcia*), whose wide henequen fields roundabout supply fiber for the rope and whatnot made in the plant. The caves are regarded as the finest on the island and are annually visited by thousands. Their accessibility and the great beauty of the many grottos etc. appeal to sightseers, and the traveler with time to spare should not omit seeing them.

The Caves are open for inspection from 7 A.M. to 8 P.M. Entrance fee, which includes the services of a guide, $1. Ticket Office at the entrance. The usual auto fare from the hotel to the caves (about 20 min.) is $4–$5 for the (2 hrs.) round trip for 2–3 persons: $10–$12 if the Yumurí Valley and the Monserrate Hermitage are included. The fotinguero usually asks more than he expects to receive. Ordinarily one can reduce the price by consulting with the hotel manager and joining a party. A seat in the car should then cost about $2. A good

walker can easily make the outward trip in less than 1 hr. Tram-cars will carry him to La Playa, which is nearly half way. Thence follow the *Calzada* or *Carretera a las Cuevas*, which turns up r. and then bears l. Markers point the way. The suburban countryside is peaceful and attractive. The wide bay, the glen through which the Yumurí emerges from the valley to the sea, and the Hermitage of Monserrate are visible at the l. as one skirts the beach. Many attractive bungalows and quintas at the r. Splendid views of the sea in retrospect as one climbs the slight incline to the upper terrace. The trees which flank the *carretera* (paved with amygdaloidal coral rock) are *salvadoras*, an Antillean species of wild olive (named for *J. Salvador*, a Spanish botanist) which produces a globose drupe believed to be poisonous. — If one returns by auto, to prevent taking cold, an outer wrap is desirable, or one should remain in the office waiting room until one cools off, as the climb through the cave usually produces perspiration.

The entrance is marked by an attractive small building surrounded by handsome flowering trees and palms. The great wide-spreading laurels often shade groups of banqueters. The ticket-office is in the building reached through a turnstile. At present there are two sections in the cave, the old and the new, both much alike, and both but slightly explored. No one knows the length or depth of the cavern. The usual custom is to penetrate the (electrically lighted) main avenue, in the old section, for about 1 1/2M. and to a depth of 425 ft. The grandeur of this underground world is strangely beautiful and impressive. The formation is similar to that of the Mammoth Cave of Kentucky, and similar elements brought it into being. Some of the stalactites (*estalactitas*) are of enormous weight and several yards in length. They were formed by water containing an infinitesimal quantity of lime in solution percolating through the roof, and to attain a length of 6 ft. or more, and a weight of several hundred pounds, it is believed thousands of years were required. Corresponding stalagmites (*estalagmitas*) reach up from the floor to meet them. Some of the vaulted ceilings of the *salas* are immensely high, with notable acoustic properties. When artificially lighted they are like a sparkling fairyland and suggest the work of some capricious, titanic builder.

In some places fragments of limestone as big as a motor truck have fallen from the ceiling, and over them the dripping water has formed beautiful cascade effects. Other fragments resemble miniature Gothic Churches with transparent walls, and great snow slides. Not a few emit clear, bell-like notes when struck. As one threads the main avenue occasionally one has to skirt awesome pits of unknown depth and Stygian darkness. Some of the objects are alabaster white, others amber, pale blue or tender pink. Trickling water and weird forms are

everywhere. Dampness is the emphatic quality of the atmosphere. The caprice of visitors has endowed the salas with fantastic titles. At present one may walk for 17 hrs. through the maze of corridors. Further explorations are in progress.

A rush of warm, humid air greets the visitor as he descends through the yawning hole in the office floor. Coats, hats and wraps usually are left in the waiting room. Umbrellas and sticks are forbidden. The 1st flight of marble steps ends in a series which zigzags downward to a great vaulted amphitheater of marvelous appearance. *Columbus's Mantle* is a huge stalactite resembling a cloak. *The Galería del Indio* contains many crystals which give forth clear notes when struck. Beyond is the *Confessional*, the *Pipe Organ* and the *Tiger's Throat;* the latter opening into a charming little rotunda filled with gleaming crystals. Here one is shown *Niagara Falls*, the *School* (with a head master and many pupils) and other things. At the *Seal* (foca) a ventilator admits air from the roof. In a tunnel through which one now goes one notes sea-shells imbedded in the roof and sides. Passing the *White Diamond*, then the *Low Bridge*, one comes to the *Devil's Throat* (garganta del diablo) where the vari-colored amethystine crystals recall the inside of the trees in the petrified forest of Arizona.

Following this is *Morro Castle*, the *Campo Santo*, and a white outspread stone called the *Águila Americana. St. Peter's Templo* is followed by the *Ice Box*, where the air is appropriately cooler. At a point called *La Playa* one stands 425 ft. below the surface. According to the guide one drink at the *Mystery Fountain* (fuente del misterio) here ensures one being married within 3 months; two drinks provoke a divorce; and 3 ensure immunity and safety! After thridding another tunnel one emerges in the *Lady's Dressing Room*, where there is a suppositional mirror and other dainty things. The *Piano*, beyond the *Elephant's Head*, produces notes like those from a xylophone. From this point one can walk 16 hrs. before reaching the end of explorations. The *American Girl's Bath* is near a statue of *Venus*, from which one discreetly turns back and for some distance traverses a lateral avenida containing the *Capilla, Calvario*, and numerous dark and forbidding side lanes. The view from *Columbus's Mantle* up to the entrance is bizarre.

The Monserrate Hermitage stands on an elevated site at the N.W. edge of the city overlooking this and the pleasant Yumurí Valley which stretches broadly below it. A good walker can compass the distance in 1/2 hr. and enjoy a magnificent panorama as he ascends to the terrace on which the church stands. From the cathedral or the Parque Libertad one follows the Calle de Bonifacio Byrne (or Contreras) to its intersection with the Calzada a Monserrate, then turns sharp r. and continues until the hill and church are reached. The views on

the incline, beyond the city outskirts, are beguiling. Time in a *fotingo* about 10 min. As the spot is outside the city limits one has to make a special arrangement with the *fotinguero* (who will take less than the several dollars he will ask). The campus-like esplanade on which the church stands is a pleasant place in which to loiter, to eat a picnic lunch, and to drink in the beauty of the extensive view — which includes the Yumurí Valley and river; the hills which flank them; the broad city; the distant sea; and many miles of charming countryside.

The square, squat, modest little Church with its Catalonian belfry is one of the quaintest in Cuba. It was begun in 1872, completed in 1875 and owes its being to members of the Benefit Society composed of Catalonians and Balearic Islanders. It is dedicated to the internationally celebrated Virgin of *Mons Serratus*, a bizarre mountain in Catalonia, some 30M. northwest of Barcelona (Spain) and known throughout the world for its monastery and image of the Virgin.

The Monasterio owes its foundation to a miraculous image of the Virgin said to be the handiwork of Luke the Evangelist. St. Peter is believed to have brought it to Barcelona in the year 50 A.D. The legend runs that at the time (717) of the Moorish invasion the Goths hid it in the hill, where it remained until 880, when some shepherds were attracted to the spot by celestial lights. Upon investigation, Gondemar, Bishop of Vich (38M. N. of Barcelona) found the image in a cave. Tradition says he was guided to it by an extraordinarily sweet smell. With his clericals the bishop set out on his return to Manresa (32M. N.W. of Barcelona) carrying the holy image, but on reaching a certain spot the Virgin steadfastly refused to be carried farther. Thereupon, and on that spot, a small chapel or santuario was built for her, and there she remained 160 years. A cross which marks the spot carries the following inscription: "*Aquí se hizo inmóvil la Santa Imágen*" — here the holy image made itself immovable. A nunnery erected on the spot was converted in 976 into a Benedictine convent containing 900 monks. It was blown up by the French, and in 1835 its successor was suppressed (but a number of the holy fathers were allowed to remain).

The Chapel of the Virgin was founded in 1592 and inaugurated by Philip II. in 1599. The famous wooden image enshrined therein is 22 inches high and represents a middle-aged, rather homely African female seated on a chair and supporting an infant. Upward of 100,000 pilgrims climb Monserrate (4065 ft. high) to participate in the feast of the Virgin Sept. 8, and to worship in the cave where St. Ignacio de Loyola (see Index) watched (in 1522) before the Virgin preparatory to dedicating himself to her as her knight, and before founding the Jesuit Order. The sword which he left on her altar is preserved in the Belén Church at Barcelona.

A crude copy of the original image occupies the center of the high altar here, which is made roughly of cork in imitation of the curiously jagged nature of Monserrate. The unhandsome Virgin is frantically adored by many people, and on her *día de fiesta* throngs climb the hill to worship in her sanctuary. There are many memorial offerings by persons who believe that they were cured of ailments through her miraculous intervention. Conspicuous among them are some curious artificial flowers, painstakingly fashioned from sea-shells and preserved under glass. There is considerable pathetic rubbish among the offerings, certain of the cured ones evidently figuring that as the Virgin was in Spain she would not see the gifts, hence pinchbeck jewels would serve the purpose as well as the real stuff. The painting at the l. of the high altar is a copy (by an unknown artist) of Murillo's *San Felix de Cantalicios*.

The shrine at the r. is dedicated to the equally famous Virgin of *Covadonga, "el sitio triunfante, cuna que fué de la insigne España."* Spaniards from Asturia (of whom there are many in Cuba) worship this Virgin with the same fervor that Catalonians accord the Monserrate, since La Covadonga also has her legend and sacrosanct cave (near the Villa de Onís, in Las Asturias) where she commemorates the great victory of Pelayo over the Arabs — a victory that gave independence (2d decade of the VIII. cent.) to the Asturian State, forced the Moors from Spain, and started this on its road to greatness. (The highly picturesque *Fiesta de Covadonga* is celebrated with great pomp and *recocijo* wherever Asturianos foregather.)

The flattish picture on the l. wall of the nave is made of cork (corcho) — the material from which the original image was fashioned. — The statuary in front of the church is not worth looking at. — From the edge of the esplanade one can see the Cumbre, a high crest on the opposite side of the Yumurí Valley, to which the *matanceros* often repair for the view (which is but little better than that from Monserrate). — If the traveler has the time he can descend the hill into the valley and stroll back to the city along the river bank, below high walls that overlook a picturesque (and much frequented) path. It is particularly delightful at twilight. A host of wild flowers bloom at all seasons; the country is tranquil; and the people one meets amiable and friendly. Monserrate is a conspicuous landmark for ships making the harbor, as is also the *Pan de Matanzas*, the culminating point (1277 ft. at the W.) of the surrounding country. About 8M. to the E. and 6M. inland are the *Tetas de Camarioca*, also observation points for mariners.

Matanzas Province (pop. 329,000), in the *Vuelta Arriba*, one of the richest and most productive of the Cuban States, is bounded on the N. by the Florida Strait; on the W. by Havana prov. and the Gulf of Batabanó; on the S. by the Ciénaga de Zapata (a part of Santa Clara Prov. washed by the Caribbean),

and on the E. by Santa Clara. Its chief cities and towns are Matanzas (the capital), Cárdenas, Jovellanos, Colón, Alacranes, Unión, Bolondrón, Jagüey Grande, and Pedro Betancourt. The dark brown iron-impregnated soil of certain sections produces fine crops of the excellent tobacco, sugar and fruit for which it is celebrated. Chrome and other minerals are mined, and the forests are rich in precious woods. Some of the largest sugar-estates and mills on the island are within its borders.

6 to 11. From Havana via Matanzas, Santa Clara, and Camagüey to Santiago de Cuba

United Railways of Havana and The Cuba (Consolidated) R.R.

A trunk line through the center of the island, connecting with branch lines to all the chief cities — Matanzas, Cárdenas, Sagua La Grande, Caibarien, Nuevitas, Antilla, etc. on the N. coast; Cienfuegos, Trinidad, Bayamo, Manzanillo, Guantánamo, etc. at the S.

To 861K. **Santiago,** through trains (from the Havana Central Station) daily in about 24 hrs. During the winter season special trains *de luxe* run at frequent intervals on a shortened schedule, with sleeping cars, buffet service, stop-over privileges, etc. For fares and other information consult the Rly. Folders and see the Index — *Railways, Fares,* etc.

From Havana the rly. runs due E. through a rich, semi-tropical, intensively cultivated region of hills and valleys where tobacco, sugar, fruits, flowers, vegetables and grains are produced in great variety. At 68K. Empalme, it crosses the border into Matanzas Province, bends N. and goes to 92K. Matanzas (see Index). The section from Matanzas to 129K. Coliseo Jct., whence a branch line extends N. to Cárdenas, is described in Rte. 14. From Coliseo to 147K. Jovellanos (named for Capt. Gen. José Cienfuegos y Jovellanos), thence to 174K. Retamal, and 178K. Colón the country differs but slightly from that we have passed over. From Colón a line runs S. to 120K. Cienfuegos, described in Rte. 15. Hence eastward the rly. curves N. to 200K. Macagua Jct., then crosses into the rich and highly productive central-western provincia of Santa Clara, noted for its fine fruits and fragrant tobacco. At 251K. Santo Domingo a branch rly. runs N. to 34K. Sagua la Grande (Rte. 17) on the Atlantic, and 58K. south to Cienfuegos on the Caribbean. — 288K. Santa Clara, eastern terminus of the United Rlys. of Havana and W. limit of the Cuba R.R. For a continuation of the journey, see pages following.

7. Santa Clara

Arrival. The rly. station is at the W. edge of the city, 10 min. ride from the Plaza Vidal. Autos meet trains; to the hotel, with hand luggage, 30–40c.

Hotels. The *Santa Clara,* on the Calle Estévez, at the cor. of the plaza. Rooms from $1.50 up. Meals in the restaurant a la carta. Ask for a room in the back (el segundo) patio, where there is better air, less noise, and a few flowers. — *Hotel Las Palmas,* Calle Mujica 47; rooms from $1. *El Suizo,* Calle Maceo; *Centro Gallego,* C. Independencia; rooms from $1.

Banks. The Royal Bank of Canada overlooks the plaza at the cor. of the Calle Marta Abreu. — National City Bank is near by, on the Calle Parque, 16. — The Cuban Telephone Co. Calle Villuendas, 20.

The Drinking-Water comes from a near-by stream and should be boiled before being drunk. A good bottled water is advisable.

Santa Clara (sahn'-tah clah'-rah), the capital (pop. 20,000; alt. 359 ft.) of Santa Clara Province, is a growing city midway between the Atlantic Ocean and the Caribbean Sea (179M. E. of Havana) in a rich sugar and tobacco region, and occupies the site of the old Indian town of *Cubanacan*. Hither Columbus sent his emissaries in 1492 in the belief that it was the headquarters of Kublai Khan, Emperor of China, and that this barbaric ruler would receive him as the envoy of the Spanish King. The name of the island is derived from the first syllable of *Cubanacan* (perhaps a Nahuatl word), and it is believed that for years prior to the advent of the Spaniards the island was ruled from this point. In 1689 the Spaniards living in and near San Juan de los Remedios were so harassed by corsairs that they moved to the present spot which they called Santa Clara in honor of the 13th century founder of the order of Clarisan nuns, a convent of which order had been established in Havana in 1635. Eventually the name was changed to Villa Clara, the inhabitants of which were (and still are) called *villaclareños, as*. Patriotic Cubans revere the city as the birthplace of Gen. Ramón Leocadio Bonachea y Hernández, a noted revolutionary patriot (1849–1885) who gave his life and a large fortune to the cause of freedom; of Marta Abreu de Estévez (see below), and of Gen. Gerardo Machado y Morales (b. Sept. 29, 1873) Cuba's distinguished president.

The Plaza Vidal contains a handsome, bronze-trimmed, granite monument (unveiled July 15, 1925) to the nationally celebrated, brilliant, philanthropic Doña Marta Abreu (1845–1909), wife of a scholarly jurisconsult, Dr. Luis Estévez, and referred to as "the sublime incarnation of charity and patriotism." She was one of Cuba's noblest women, and with her equally charitable sisters, Doña Rosalía Abreu de Sánchez, and Doña Rosa Abreu de Grancher, was a notable benefactress of her native city. The baso-relievos in bronze refer to her philanthropic acts. The marble slab raised slightly above the plaza floor and defended by an iron reja, commemorates the revolutionary patriot *Leoncio Vidal* (for whom the plaza is named). He died heroically for his country, on this spot, on the night of March 23, 1896. The imposing speckled granite shaft stands to the memory of two brave priests, *Juan Martín de Conyedo*, and *Francisco Hurtado de Mendoza*, who perished in the cause of Cuban liberty.

The Teatro de la Caridad, which overlooks the plaza, was a gift to the city by Señora Abreu, in memory of her father. The profits from it are distributed among the city's poor. The imposing *Palacio Provincial* and *Palacio Municipal*, an Ionic

structure dating from 1922, is the finest in the city, and flanks the plaza. The clock strikes the hours and quarters.

The Parochial Church of our Lady of Carmen, in the N. quarter, at the Calles de Carolina and Conyedo, dates from 1848 and contains little of interest to the traveler. The Catalonian belfry is a type not common in Cuba. At the l. of the parched atrium is a stone tablet explaining that here the first mass was celebrated (in 1689) by the founders of the city. The figure on the high altar is Nuestra Señora del Carmen, patrona of the organization. The winsome figure on the blue and white altar at the l. is La Purísima.

The Church of The Divine Pastor faces the plaza of the same name in the S. quarter of the city and has an altar dedicated to San José de las Montañas; an alleged miracle-working saint who receives many petitions in the wire net at his feet. The letters, all of which are formally addressed to him and which are burned at the end of a year, contain requests for everything from a flivver to a pair of silk stockings. The figure at the high altar, the Divino Pastor, is the tutelar of the church. The statue in front of the edifice commemorates the "immaculate patriot Miguel Gerónimo Gutiérrez," a statesman who strove in the cause of Cuba Libre.

The Provincia de Santa Clara, with 708,000 inhabitants and an area of 8257 sqr. m., is bounded on the N. by the Atlantic Ocean, on the S. by the Carib Sea, on the E. by Camagüey, and on the W. by Matanzas provinces. The immense pantano or swamp known as Ciénaga de Zapata stretches along its S.W. border. There are upward of 100 *fincas azucareras* (sugar estates) in the province, and many tobacco plantations. Coffee, cacao, honey, wax, fruit, cattle, lumber and whatnot are among its other products. Of the several populous and progressive cities within the rich state Cienfuegos, Sagua la Grande, Caibarien, Sancti Spiritus, and Trinidad are the best known.

From Santa Clara the trend of the rly. (Cuba, or Consolidated Lines) is S.E. through a smiling, semi-cultivated region as charming in its reclaimed parts as it is beautiful in its wilder sections. Contrary to conditions in the U.S., as we advance eastward the country becomes more primitive and less thickly settled. Jungle and primeval forests are frequent, and productive farms alternate with unreclaimed land that requires only energy and a plow to make it blossom like the proverbial rose. At 324K. *Cumbre* (summit — 683 ft. above the sea, and highest point on the line) a branch rly. runs N. to 41K. Caibarien, and S. to 50K. Trinidad (and Casilda), both described in Rte. 19.

374K. Zaza del Medio Jct. is the point of departure (several trains a day in 1/2 hr.) for 12K. **Sancti Spiritus** (Holy Spirit), an agricultural center (pop. 15,000) founded by Diego

de Velásquez in 1514, hence one of the oldest towns in Cuba. Hotel *Zaza*, Calle las Rosas; rooms from $1; meals in the restaurant a la carta. The National City Bank of N.Y., the Royal Bank of Canada, and the Cuban Telephone Co. have branches here. The old Caridad Church was founded in 1640, but has been indecorously restored. The port of entry for the town, *Tunas de Zaza*, 20K. at the S., on the Caribbean, is connected by the Tunas and Sancti Spiritus Rly. Frequent trains. Many big sugar centrals dot the country between Zaza del Medio and the sea; that at K4. is the *Tuinucú*. The fine mt. ridge at the W. is the Trinidad Range. — Before reaching 397K. *Jatibonico* the rly. enters the great central province of *Camagüey*, one of the largest, richest, and most interesting of the Cuban states. The blue peaks of the Trinidad range show sharply against the white glow of the Caribbean sky. A rangy country of undulating grass land, graceful hills, fertile valleys and far-reaching views reward the gaze; but for the omnipresent cane-fields and sugar-mills one could easily imagine it to be Kansas or New Mexico.

442K. **Ciego de Avila** (131 ft.; pop. 16,000; Hotels *Rueda*, *Isla de Cuba*, *Sevilla;* rooms from $1; Royal Bank of Canada; National City Bank of N.Y.; Cuban Telephone Co.), an important rly. junction in the midst of a great sugar and fruit-growing region, is the point of departure for the rly. described hereinbelow. Autos meet trains. Distances are short, and the town is of little interest to tourists. The many windmills in the neighborhood are American.

The Ferrocarril del Norte (Northern Rly.) **de Cuba** (an amalgamation, in 1916, of the F.C. de Morón; F.C. de Júcaro a San Fernando, and F.C. de la Costa Norte de Cuba) crosses the main line here, runs S. to 27K. Júcaro, a shipping port on the Caribbean; and N. to 32K. Morón and then 8K. to San Fernando, on the Atlantic Ocean, before turning E. to 169K. Puerto Tarafa (see Index), an important sugar port in Camagüey province. Daily trains. Consult the time-table of the Cuba Rly. which now operates it, and with which it was merged in 1924. Also that of the United Railways of Havana, which runs through daily trains (with sleeping cars, buffet service, etc., — time about 20 hours) vía Santa Clara to (618 kiloms. from Havana) Puerto Tarafa, described hereinafter.

During the struggle for Cuban Independence the Spanish military authorities under General Weyler, in an effort to separate the Cuban forces in the E. from those in the W. (where Havana is situated), erected 67 blockhouses (*fortines*) loopholed and surmounted by lookout towers, between Júcaro at the S. and Laguna de Leche at the N. — one for each kilómetro. They were supplemented by barbed-wire fences, scouts midway between each fortín, and 20,000 men to patrol the section. Despite this formidable barrier, Gen. Antonio

Maceo, followed by his horde of daring guerillas, crossed this trocha (military road) Nov. 29, 1895, between the *Central* de Santo Tomás and Ceballos Station. An obelisk with a commemorative tablet marks the spot (visible from the train). Some of the old *fortines* still stand to recall one of the most daring exploits of the last Cuban War.

The F. C. del Norte operates 342 kiloms. of track; has an approximate value of 44 million dollars, and traverses one of the richest and most productive regions of the island. The most important intermediate town is (32 kiloms.) **Morón,** a clean, handsome, well-cared-for, American appearing place (hotels *Perla del Norte*; *Hotel Ritz*, both near the station; rates from $1. a day and up), in the center of a fine sugar country marked by giant mangoes, cocos and other palms. To keep pace with the town's development the rly. company has erected a modern station capable of caring for twice the population; big schoolhouses and attractive modern public buildings. The environing flat country is highly cultivated.

Though new in appearance Morón (mound, hillock) is old. It stands on the site of a pueblo founded (by Spaniards) on an hacienda of the same name, in 1750. During the long war with Spain it was a famous revolutionary center, and a constant thorn in the Spanish side. Many distinguished Cubans have lived here, and one finds famous names among the present-day *moronenses*. A family prominent in Cuban annals is that of Subirats. *Calixto Subirats Cardona*, a patriot and well-known educator, died here (commemorative bust) in 1915. *Dr. Pedro G. Subirats*, a distinguished jurist and writer, author of the *Historia de Morón* (Havana 1929) lives here. Another well-known member of the family, author of considerable literature relating to the region and the railway, is *Calixto Subirats*, at present associated with the *F. C. del Norte de Cuba.*

The *Iglesia Parroquial* is modern, with an attractive interior. Among its various adornments is a fine image of *Nuestra Señora de la Candelaria*, patroness of the town. The student will find a host of interesting data relating to the region in Dr. Subirats' *Historia* mentioned above.

E. of Morón the rly. runs through a rich and practically virgin country of cane, palms and semi-jungle. Big sugar centrals surrounded by their respective colonies dot the landscape, and impart a modern note to an otherwise primitive region. In some places the iron-impregnated soil is so red that it discolors and marks the district. The rly. equipment, the houses, cattle, horses, the people's clothing, almost everything appears as if daubed with thin red paint. The naked youngsters who play in the red dust look startlingly like painted Indians!

64 Kiloms. Woodin Jct., a thriving town in a cane and banana-growing region, is second in importance to Morón. Hotel *Woodin*, opposite the station. Rates from $1. — Broad

cane-fields stretch to a distant horizon, and much land is being reclaimed. About 3M. north of 115 Kiloms. Sola is **La Glória Colony**, in a fine orange region referred to in detail at p. 379.

169 Kiloms. **Puerto Tarafa** (established by, and named for, *General José Miguel Tarafa* (a Cuban captain of finance), is one of the most important shipping ports in the island. With Pastelillo it is the port of entry for Camagüey, 78 kiloms. at the South (see Rte. 9, p. 377), and for all the environing country. The neat little town spreads over the crest of a high hill that dominates the landlocked bay (see p. 379). Into this sheltered harbor come ships of many nations to carry away with them the thousands of tons of sugar usually assembled in the long line of warehouses near the wharves. The rly. runs alongside the modern docks below the town, and the station is but a few hundred yards from the sea.

If the large, relatively new, and commodious *Hotel del Norte*, which crowns the hills above the station, is not open to transients, one is advised to proceed (motor buses at frequent intervals from the hotel corner) to (5 kiloms.) *Nuevitas* (described at p. 378), where there are a number of mediocre *posadas*. The traveler who is not obliged to remain in the port or Nuevitas, may like to be reminded that the **Hotel Camagüey**, mentioned at p. 364, is the best in Central Cuba. A modest Spanish restaurant stands near the *Hotel del Norte* and serves meals to whosoever wants them.

From Ciego the train continues across an attractive, fairly level country dotted with palms, cane-fields and wild fruit-trees. Many of the plantations are irrigated by energetic windmills. — At 500K. *Céspedes*, a branch line, the *Ramal Florida*, runs N.W. to 27K. Woodin, on the F.C. del Norte. The train can be boarded at 508K. *Florida* (hotels *Álvarez*, and *Pedro Dalmon;* rooms from $1: *National City Bank of N.Y.*), a sun-baked, melancholy little town with a single drab street which promptly merges its identity with the countryside. As we approach the important creole city of Camagüey cattle-ranches become prominent features in the landscape. 544K. **Camagüey**; for a continuation of the journey to Santiago see page 380.

A
B
C
1
2
3
4
5
Río Tinima
Rly. from Havana
(F.C. de Cuba)
Hotel
Camagüey
CALLE DE IGNACIO SANCHEZ
AVE. DE LOS MARTINES
Plaza
CALLE
DE SAN JOSÉ
CALLE SANTA RITA
CALLE SAN ESTÉBAN
CALLE DEL PADRE VALENCIA
CALLE DE SANTA INES
Carmen
Church
Cuban
Telephone
Co.
Merced
Church
Plaza
Dana
Soledad
Church
Royal Bank
of Canada
Post and
Telegraph Office
(Correos Telégrafo)
Palacio de Justicia
Gobierno Provincial
Nat. City Bank
of New York
Church of
San Francisco
Ayuntamiento
El Lugareño
Plaza
Agramonte
Parque
San Francisco
Escuelas
Pías
Cathedral
Plaza del
Padre Goneau
Church of
El Santo Cristo
Cemetery
SANTA SUSANA
Río
W.H. POUNTNEY CO., BOSTON, MASS.

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PLAN OF
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CALLE MONTREAL
REPARTO DE LA
ZAMBRANA
CALLE DE LA BUENA VISTA
SOLEDAD
AVENIDA
San Zenón
uenos Aires
de Sir Wm. Van Horne)
Rly. to Santiago
Cuba Railway Company's Shops
REPARTO DE GARRIDO
TORO
Arroyo Juan de Toro
JUAN
JOAQUIN
LIBERTAD
Plaza de la Caridad
Church of la Caridad
CALLE
DE
CUBA
Agricultural Station

8 Camagüey

Arrival. The Hotel Camagüey, the best in eastern Cuba and one of the most picturesque in Spanish America, is owned and operated by the Consolidated Railways of Cuba, is just across the track (see the Plan C, 1) from the Rly. Station, facing the *Calle de los Mártires*, and is recommended. English-speaking hotel porters meet trains to take care of luggage and conduct travelers to their apartments. The hotel and its widely known patio is one of the sights of Cuba, and travelers fond of the odd and picturesque should include a stop-over in their plans. With its great barred windows; wide massive doors; sentry boxes with loopholes for defense; immense, high-ceilinged rooms; its broad halls and several patios, the structure includes about 3 acres and presents the aspect of a Spanish feudal castle. It was built in 1849 for a *Cuartel de Caballería*, on the site of an old *vigía* (pirate watch-tower) that looked out over the *Guanaja Road* — whither corsairs had been in the habit of coming since the 17th century. Beneath it are vast storage tanks and vaults where provisions for a small army can be kept. Its unusually thick walls were constructed to withstand a siege, and its vast interior manifestly was expected at some time to be a refuge for the citizens in time of stress.

The Hotel Rates are as exceptionally reasonable as the food is good and the hotel itself exceptionally odd. The rooms on the ground floor (*bajas*) look out upon flower-flecked patios and range from $1.50 per person ($2.50 for 2 pers.) for room and shower (*ducha*), to $2.25 with a private bath ($3.25 for 2 pers.). The upper rooms (*altas*) are from $1.75 ($2.75 for two) without bath, to $4. ($6. for two) with private bath (*baño privado*). These rooms look down upon the patios and are delightful. Private suites from $7.50 up (for 1 or 2 persons).

Travelers bound for Santiago de Cuba can have rooms reserved at the Hotel *Casa Granda* there, by telephone, if they will indicate their wish to the manager of the Hotel Camagüey.

In 1905 the building was acquired by the Cuba Rly. Co. and converted into a hotel. The great cloistered corridors and rooms were decorated; an artesian well was sunk to pure water; the military stable was made over into a dining-room that now resembles a great conventual refectory; and rare plants from Cuba and elsewhere replaced the flagstones of the wide patios. The Central Patio is one of the most satisfying and restful spots in Cuba. On moonlit nights it is romantically beautiful. The iron-barred windows of some of the rooms look down upon it and in turn are almost smothered in the tropical flowers which climb up to them. Reminders of the old fighting days are the antique cannon and the triangular piles of whitewashed cannon-balls that stand in the patios or guard the entrance. The great pottery *tinajones* that now serve as flower-pots are relics of a time when rain-water had to be caught and stored to tide over droughts.

The hotel is an ideal place in which to loaf, or read, or drowse or dream or do literary work that requires an atmosphere of undiluted romance. In the winter when white blizzards thrash the unresisting North and seal it in fetters of ice, this sun-drenched patio is an Eden of rest and beauty. Fragrant flowers bloom, happy birds almost burst their throats with song in the pure joy of being alive; vagrant breezes blow; lazy bees drone; butterflies drift from flower to flower; there is a monotone of insect humming; the pit-pat of sandaled feet echo through cool corridors; buzzards sail the central blue, and a perfect peace is reflected to the faultless sky that broods above everything. The vexing problems of life seem far removed from this serene and radiant spot, where nerve strain cannot exist and where it is enough "not to be doing but to be." — In the hotel office is a marble plaque announcing that the spot was the death-cell of the revolutionary heroes Joaquín Agüero, Fernando de Zayas, Miguel Benavídes, and Tomás Betancourt, who were shot Aug. 12, 1851. — A short distance down the Calle de los Mártires, a monument was erected in 1913 to recall this stirring event of colonial times.

The Central Patio contains one of the choicest collection of tropical plants in Cuba. Conspicuous is the gorgeous magenta Bougainvillæa which riots over the walls and in this generous climate acquires a trunk almost as thick as a tree. Various of the 30 or more species of palms which thrive in Cuba are found here — the stately royal, guano, Phœnix (from

India), coco plumoso (from Brazil), Washingtonia, or San Diego (named for George Washington and known for its small white flowers and fine white pendulous threads a foot or more long); the date palm with many tiny ferns growing from its rough sides; the cocoanut, and the palm-like Pandanus (or screw pine, the pandang of Malaysia) with its aërial roots and long, yellow-striped leaves. Perhaps because of the color of these the plant is known in Camagüey as desconfiada (mistrustful). Here thrives the orange, the lemon, grape-fruit, avocado, papaya, mango, guava, the bread-fruit tree, the African Thuya (with its sweet smelling wood), the Australian pine; the Jipijapa, a small-stemmed, tall, palmate tree from whose leaves the famous (so-called) Panama hats are made; the (Formosan) camphor tree and many others.

THE FLOWERS are varied and beautiful. Striking objects are the flaming coleus; the tree-like ylang-ylang (Sp. ilang-ilang) with its drooping clusters of cloyingly fragrant flowers (relatives of the custard-apple family); many specimens of Cuban orchids, and an interesting night-blooming cereus (Latin *cereus*, or wax candle) called by the Cubans *flor de baile* (dance flower) because it blooms (for one night only, every 6 months) about 11 o'clock. The fine white (sometimes *punzó*, or deep scarlet) flower breaks out of the side of the tall, cactus-like, columnar stem. The yellow, white, pink, and lilac-colored, calendula-like flowers are called (in Camagüey) *escarolada*, and *flor de muerte* (death flower), perhaps because of its oddly prim, curled and frilled, dressed-corpse-like appearance.

Noteworthy among the floral miracles is the mariposa lily (of the genus *Calochortus*), sometimes called butterfly-tulip because of the resemblance of the white flower to a butterfly. There are many specimens of hibiscus (the Chinese rose) and several of the 20 or more varieties of croton which flourish in Cuba. A bizarre specimen of this genus is that known as *interruptas* so named because of the twin leaves linked in linear sequence by a fine thread. Interesting as well as beautiful is the Poinsettia, or Mexican flame-leaf, or *flor de pascua*, which grows luxuriantly.

Various sorts of lizards (*lagartijos*), small but formidable looking, fantastic in form and hue, and lethal in their lightning-like movements, silently stalk their unconscious prey amid the jungle-like foliage of the patio. Some of them are colored like the spectrum, with basiliscine heads and long, tapering, ever-moving tails. Conspicuous among them are the elusive chameleons (*camaleones*), — "the thin chameleons, fed with air, receives the color of the thing to which he cleaves" — which, however, do not here rely wholly upon the air for their sustenance, since they wage a relentless warfare upon the insectivora of the locality.

Very striking among the latter is the marvelous luminous firefly known locally as the *chicharrón* (crackling), perhaps of the family Elateridæ, and similar to the *locuyos* which the astonished *conquistadores* found in the hot, humid forests of southern Mexico. These glittering baubles of the night, with eyes like twin auto lamps in miniature, that dim and blaze alternately, come prior to, and with, the spring rains. Shimmering flames of light flash through their entire bodies as they fly, and as if consumed by the intensity of their own fires, they die by thousands, in the paths and among the flowers. To the northerner they present a spectacle not soon forgotten.

Many beautiful moths and other lepidopterous insects inhabit this fascinating spot, and after nightfall, when the passionate and impartial sun has gone west, and the timid creatures of the night begin to flit through the perfumed air, the place takes on an added harmony, and the attuned senses hearken to a host of strange nocturnes unfamiliar to alien ears.

At the rear of the patio the flower-embowered roof of the great corridor has been converted into a sort of al fresco dancing pavilion, and here, on certain nights, assemble the *flor y nata* (cream) of Camagüey society, the handsome men and beautiful women for which the creole city is famous.

The administrative offices of the Consolidated Railways are housed in a handsome square concrete building across the tracks from the Rly. Station, just back of the Hotel Camagüey. *Horatio S. Rubens*, President (office in New York City); *D. A. Galdós*, Vice President (office in Habana); *O. Alonso*, Vice President. *Calixto Subirats*, General Freight & Passenger Agent.

The Airships of the Pan American Airways, Inc., make Camagüey a port of call on the Havana-Santiago route. Office at 132 Calle Avellaneda.

Tranvías and guaguas pulse through all the main arteries and connect the Rly. Station and the Hotel Camagüey with central points. Low fares. Taxis, 30–40c within the city limits. Per hour $2.

Banks. Royal Bank of Canada, Calle Cisneros 1, with several branches. National City Bank of N.Y., Cisneros 16.

Post and Telegraph Offices, Calle Estrada Palma (Pl. C.3). — **Cuban Telephone Co.** Avellaneda 76. (Pl. C. 2). Long Distance connections.

The Drinking-Water in the Hotel Camagüey comes from an artesian well and is safe; in some other places it is river water or rain water caught and stored in tinajones, and it should be boiled before drinking.

The Climate is delightful; more equable than that of the coastal cities, and marked by a soft benignity particularly pleasing to invalids. Immensely thick walls keep the houses cool throughout the sunny days and starlit nights. In many houses wrought iron grilles serve in lieu of doors and windows, and through them the soft airs wander at will. Albeit the thermometer ranges in winter from 55 to 91, and in summer from 78 to 90, the heat is not oppressive; there is nearly always a refreshing breeze, and one almost forgets there is a climate.

Hunting (license) is popular in the countryside where there are wild doves, quail, pigeons, wild guinea fowls and whatnot. The open season is from Sep. 1 to March 31.

Camagüey (cah-mah-gway′), a rich, attractive, progressive city (pop. 45,000) 550 ft. above the sea in the old Indian province of *Camagüey;* the largest and most important railroad center E. of Havana; headquarters of the Cuba (Consolidated) Rly. Co. and a half-way point between Havana and Santiago (also the Atlantic and the Caribbean), stands in the midst of one of the most productive sugar, fruit and cattle regions in the island. It was long the home of Sir. Wm. Van Horne, whose genius and energy brought the great Cuba Rly. into being, and its historic sites and manifold charms appeal to most travelers. — The shallow, periodic *Tínima River* flows along the W. edge of the city, and the larger *Jatibonico* along the S. and E. Picturesque bridges span them. A short distance from the city at the S.W. the two ríos merge and form the *Camugiro,* or *San Pedro,* which crosses the province and flows S. to the Carib Sea.

Camagüey was a thriving Indian settlement of unknown antiquity when Columbus reached Cuba in 1492, but it did not come into historical prominence until 1528 when the Villa de Santa María de Puerto Príncipe, founded by Diego de Velásquez in 1514 on the spot where Columbus is supposed to have first landed, was moved hither from its site overlooking Nuevitas Bay. It was long known as Puerto Príncipe (Prince harbor) and it was not until 1902 that the original Indian name was restored. The people are still called *principeños,* as well as *camagüeyanos.* In June 1800, after the revolt of the blacks in Haiti had made Toussaint Louverture master of Santo Domingo, the Spanish Audiencia, which had been located there since the days of Columbus, transferred the great seal and documents of the Tribunal to Camagüey, and on July 30 it became the legal seat of the Superior Tribunal of Spain in the New World. It so remained until 1838.

The *Santo Inquisición* established its first tribunal (of the Inquisition of Cartagena de las Indias) in Cuba here (in 1776), with Don Juan Gregorio Recio y Miranda as the first *Familiar* of the *Santo Oficio.* Later it was generalized throughout the island, but it never gained the power which characterized it in other countries. In March 1668, the redoubtable Henry Morgan assembled at the Isle of Pines 12 vessels and 700 French and English rascals, and on the 28th disembarked at the Caleta de Santa María, near Puerto Príncipe. After capturing Camagüey they locked many of the townspeople in the San Francisco Church until hunger forced them to give up their treasures and 500 head of cattle to the corsairs. More than 100 persons died or were killed. (*Esquemeling*, Pirates of America.) — Certain of the older houses and streets with their odd nooks are among the most picturesque in Cuba. Many of the houses are low, with fluted-tiled, overhanging roofs and wood-barred windows in the Arabian style. Dutch stoops are common. The stranger will note the prominence of Mexican hairless dogs, and of the zopilotes so common in the Mex. *tierra caliente.*

In the early days Camagüey was a hotbed of revolutionary intrigue, and the city is dotted with monuments commemorating the brave men who died for the cause of Cuban freedom. Many streets are named for them. It is still a center whence strong political influence radiates. Many noted Cubans were born here. In a modest little cottage facing the Calle Avellaneda, Gertrúdis Gómez Avellaneda, one of Cuba's most celebrated lyrical poets, novelists and dramatists, was born (see Index). Dr. Carlos Juan Finlay Barrés (see Index), the immortal scientist who first suggested that the female Stegomyia mosquito was the probable carrier of the yellow fever germ, was born in a hotel (now demolished) that overlooked the Plaza Charles A. Dana. Facing the Calle de Lugareño is the house (No. 72) where the noted philanthropist *Gaspar Betancourt Cisneros*, best known and best loved figure in contemporary Cuban history, lived. He was born in the house No. 78, 1/4 in the Calle de Contaduría, cor. of San Ignacio, April 29, 1803. A handsome, brilliant, smiling, genial man, he devoted every hour of his life to his country's betterment. He built railways, founded schools (his best-loved hobby was educating youth), taught the farmers agriculture, cattle-raising and other things, and was idolized by his compatriots, who called him El Lugareño (townsman). When he died in Havana, Dec. 7, 1866, all Cuba went into mourning. His funeral was the greatest ever witnessed at the capital. When his body reached Camagüey a weeping populace strove for the honor of carrying his coffin. His portrait hangs in the old Palacio de Gobierno at Havana.

Conspicuous among Camagüey's other famous sons was Eduardo Agramonte y Piña (b. 1841; killed in battle March 8, 1872), writer, doctor, musician (author of the famous bugle-

call of the revolution, *A degüello*) and always prominent in the Cuban cause. Joaquín de Agüero y Agüero, a revolutionary hero (a Cuban Nathan Hale), who was captured by the Spaniards and who refused his life on degrading terms and was shot Aug. 12, 1851, was born here, as was also Augusto Arango y Agüero (1833–1869). Salvador Cisneros Betancourt (1828–1914), a separatist who fought for emancipation up to the last year of his long life, was a camagüeyano. When 77 years old he again took the field in the blessed cause of liberty, and he saw his life's purpose vindicated when the American Army of Occupation came to Cuba in 1899. Ignacio Mora y de la Pera (b. Jan. 26, 1829; shot Oct. 14, 1875), a rich intellectual who devoted his life, fortune and talents to Cuban freedom, was a camagüeyano. His brave and sacrificing wife, Anita Betancourt, followed him to the wars, and fought by his side in many a campaign until she was captured and imprisoned in 1871. Juana Mora de Mola (b. Dec. 1830; killed by the enemy in Jan. 1871), and her sister Mercedes Mora de Mola (killed at the same time) were revolutionary heroines who backed their beliefs with machetes that were almost as skilfully manipulated as the best among the men fighters. The garment known as *el camagüeyano*, a sort of combination coat and shirt much liked by plantation riders, hunters, and others, originated here.

The Plaza Agramonte, or Plaza de Armas, near the center of the city, where members of the tired squad daily bake in the flaming sunshine, has for its central object a fine equestrian statue of the patriot and hero Gen. Ignacio Agramonte Loynaz (b. in Camagüey, June 14, 1841; killed at Jimaguayú, May 11, 1873), one of the outstanding figures in the war for independence. While perpetuating his memory it also commemorates his heroic rescue of a captured revolutionary officer, Brigadier Julio Sanguily. At the head of 37 valiant comrades, with machete in hand, he rushed the Spanish lines and in liberating his friend and comrade wrote on the pages of Cuban endeavor "*una de las epopeyas más sublimes de la historia de la independencia.*" On the pedestal which supports the horse runs a bronze frieze with figures in high relief of charging cavalry. At the base of the shaft is the fine figure of a semi-nude woman holding aloft a standard and a shield. (Agramonte was born in the house with a commemorating plaque overlooking the Merced Church and the Plaza Charles A. Dana.) — The significant inscription in the marble square on the ground at the rear of the monument apprises one that on May 16, 1826, Francisco de Agüero, and Andrés Manuel Sánchez, the first martyrs to Cuban liberty, were hanged here. The Ayuntamiento Building, and the City Market are near the Plaza. Overlooking the Plaza at the S. is

The Cathedral, or La Santa Iglesia de Nuestra Señora de la Candelaria, patroness of the diocese and of the city. It is in-

teresting solely as an example of early architecture. The original edifice, erected in 1530, was burned in 1616 and rebuilt in 1617. In 1775 the *presbiterio* was enlarged and the *coro* added. A year after the first tower was completed (in 1776) it fell of its own weight and smashed through the church roof. The present one dates from 1791. The rich *custodia*, a gift from Don Carlos de Varona, dates from 1795. The building underwent a general restoration in 1860, and for some years thereafter was used by the *revolucionarios* as a military headquarters. In the old Baptismal Register is the following entry: "The English enemy entered this town and burned the baptismal register on the morning of Holy Thursday, March 29, 1668, and they left on the first of April, the morning of the resurrection of Our Lord, who was pleased to free us from this misfortune."

The squat building with its square, 3-storied *campanario* opens on 3 streets and has the customary single nave (42 × 174 ft.) flanked by lateral aisles formed by massive columns and arches. The old beamed ceiling, of artesonado work, is an example of the earliest style introduced by the conquistadores. The 1st altar at the r. of the main entrance (from the Calle Cisneros) is dedicated to La Crucifixión. The next to El Sagrado Corazón de Jesús. Through the back of the next altar a light shines to illuminate the small, hatted figure of El Niño de Atocha, seated in a gilded chair beneath a gilded baldaquín. The next altar, passionately revered by the colored populace, contains a sloe-black, miracle-working figure of San Benito de Palermo, whose powers are attested by the host of offerings representing parts of the human body healed by his divine intervention. An attractive figure of La Inmaculada graces the next altar. The capilla at the end of the aisle is dedicated to Nuestra Señora de los Dolores, a weeping figure in black. — The 1st altar at the l. commemorates San Antonio; the 2d (with a light shining through it) La Vírgen de la Caridad; the next the Virgin of Carmen. The large paintings commemorate Las Animas. The altar at the end of the aisle is of El Santísimo Sacramento. The High Altar displays a figure of the tutelar santa, Nuestra Señora de la Candelaria. — More attractive and of greater interest is

The Church of San Francisco, a Jesuit foundation dedicated to Jesus of the Sacred Heart, and the richest and handsomest of the city churches. It stands in the S.E. quarter of the city, 3 squares E. of the cathedral (follow the Calle Martí from the N.E. end of the Plaza; or the Calle de Avellaneda from the rear of the Soledad church), and faces the Parque de San Francisco. Adjoining the church at the E. is the attractive Escuelas Pías (pious schools) noteworthy for the handsome fluted Corinthian pillars which adorn the broad façade.

Like the sumptuous La Reina Church at Havana, this sister

church is in the Pointed, or Late Gothic style, with a façade charming in its beautiful simplicity. Outwardly it lacks the rich decorations of the greater structure, and the absence of bays and the narrowness of the nave detract from the effect of interior unity, but it is not lacking in grandeur. Like many Cuban churches it is so hemmed in by secular buildings that a satisfactory view of it is impossible. It occupies the site of a Franciscan church and convent founded in 1599 by the Franciscan friars Diego Sifontes and Francisco Amado, and is dedicated to Nuestra Señora de Alta Gracia (Our Lady of High Grace, the Virgin Mary). With the destruction of the *convento* the escolapio Padre Agustín Botey erected on the site a colegio called Escuelas Pías. In 1913 both structures were demolished to make way for the present Church and school, which were completed in 1920, cost $90,000, and were paid for by the charitable *camagüeyana* Señorita Dolores Betancourt Agramonte, as a memorial to her parents Tomás Pio de Betancourt, and Mercedes Agramonte (tablet just within the entrance, on the l. wall).

The Main Entrance with its imposing mahogany doors fashioned in the artesonado style, is defended from the street by an attractive iron and bronze reja. Above the doors are multifoil enrichments and a stained glass window that admits light to the coro. The Tower (good view) with its central spire flanked by two lesser torres, contains some of the bells from the original church. The modern clock strikes the hours and can be heard far and wide.

The cruciform interior has a nave 108 ft. long by 84 ft. wide, a clipped transept, and two unusually narrow side aisles flanked by attractive altars. The triforium and clearstory contain 20 or more stained glass windows (made by the French house of *Mauméjean*) of good color and pleasing symbols. Those above the high altar, in the apse, depict episodes on the Road to Calvary; those above the side chapels and in the clearstory commemorate scenes in the life of Christ, the Virgin, and the apostles. The big one, high above the *coro*, represents Jesus of the Sacred Heart. The walls and pointed arches which support the graceful vaulted ceiling are tinted to represent roseate sandstone. All the chaptrels, corbels, bosses, points of the Gothic arches and whatnot, are delicately and skilfully sculptured. The chiseled white marble canopy which rises above the handsome *púlpito* with its caracol stair, is a good example of painstaking workmanship.

The 1st capilla at the l. as we enter is dedicated to El Sagrado Corazón. The strikingly beautiful Crucifixion, of heroic size and life-like attributes, is an excellent copy of the miracle-working Santo Cristo de Límpias (a town in Santander Province, Spain). The next chapel commemorates El Beato Pompilio, one of the founders of the Escuelas Pías. The 3d contains

a handsome, upstanding, life-size figure of San José de Calasanz (a village in the Spanish province of Huesca) — a learned and pious Aragonés who lived between 1556 and 1648 and who is known throughout the Catholic world as the original founder of the Order of Escuelas Pías. He is shown in the act of teaching biblical precepts to an acolyte. The altar, one of the finest in the church, is made of vari-tinted marble; with the two exquisitely wrought angelitos bearing aloft each a cluster of lights, it symbolizes the Jesuit ambition to shed light into the darkest recesses of the mind. The next (pure Gothic) altar with a winsome figure of La Santísima holding the Child Jesus in her arms, is shut off from the ante-presbitery by a marble railing and is flanked by lights which burn perpetually to the purity of the Virgin.

The 1st chapel at the r. as we enter is of gilded wood and is dedicated to the famous Vírgen de la Caridad de Cobre. The next, a richly carved wood structure with a medley of Gothic crockets, finials and pointed enrichments, fairly blazes with gold and has for its central ornament a beautifully wrought and tinted figure of La Inmaculada — referred to here as Nuestra Señora de las Escuelas Pías. The crowned medallion upheld by an angelito (r.) with the cryptic letters M.P.O.Y. and two crossed M's (the monographic rubric of the Virgin Mary) is the symbol of the church and its adjacent colegio and is an abbreviation of the Greek phrase "To greater piety and clemency" (*a mayor piedad y clemencia*). The melting look in the Virgin's eyes, and the general expression of heavenly bliss in the possession of the child in her arms, are almost as fine as Murillo could have portrayed them. The child and the Virgin wear bejeweled coronas (crowns) and above the Virgin's head is a richly gemmed aureole. The next altar is dedicated to San José Esposo; and the one following to Our Lady of Sorrows. Somber grief is depicted in every line of the figure here, for whom a *Stabat Mater* is sung after the Epistle, on the Feast of Los Siete Dolores (before Good Friday). It heads a procession on Palm Sunday. — The next altar is of marble, was made in the U.S. and is dedicated to San Antonio. — The usual confessionals and the 14 stations of the cross are distributed through the interior.

The High Altar, a chastely beautiful structure (of Italian provenience) in the form of a triple retable or tryptich with a central pinnacle flanked by lateral *alas* or wings, practically fills the apse; the dominating note is dazzling white relieved here and there by tinted marble pillars, rich gold tracery, and the delicately colored raiment of adorning statues. The elaborate pinnacles are pure Gothic, to harmonize with the general aspect of the interior; and with the pillarets, interlaced pointed archlets and the multiplicity of sculptured enrichments, they present a unity of design as pleasing to the eye as it is soothing

to the artistic sense. Outstanding features are the intricately chiseled vaulted niches or baldachins (hornacinas, capillitas) which serve as dainty retreats for the santos of the altar. Prominent among these is a superb sculptured figure of Jesus of the Sacred Heart, who, with head surrounded by a golden halo, occupies the central ciborium (*ciborio, copón*) and looks down upon the sumptuous gold custodia or reliquary (*sagrario*, or *sacrarium*) which enshrines the emblematic *hostia*.

In smaller baldachins at the r. and l. stand charmingly sculptured angels of light, and between them miniature angelitos with furled wings and hands clasped in adoration. Below the altar and serving as a part of the frontal is a delicately and beautifully sculptured white marble representation, in alto relievo, of Leonardo Da Vinci's celebrated *Cenacolo* (Last Supper, or *última cena*) — copy of his masterpiece painted (in 1798) on the wall of the refectory in the Convento de Santa María delle Grazie. Note the hand-made lace altar-cloth (*mantel, sabanilla*) with the drawn inscription: *Adórate Sagrado Corazón de Jesús Sacramentado.*

The Church of Nuestra Señora de la Merced, a tall, weather-beaten, immensely solid and imposing structure overlooking the old Merced (now C. A. Dana) Plaza, near the center of the city, is one of the richest and most popular of the Camagüey churches, and, like its sister church at Havana, is one of the most aristocratic. Its brilliantly gilded, polychromatic interior is the most pleasing among the churches in Central Cuba, and the lover of ecclesiological things will want to return again and again for a detailed inspection of its recessive beauties. With the adjacent convento it was founded (as Nuestra Señora de Alta Gracia) in 1748 by Gaspar de la Rocha, and Luis Fernandez; friars of the Merced Order who came hither from Santo Domingo. According to the inscription and dates in the spandrels of the arches of the façade, it was restored and renovated in 1848. A fire destroyed the high altar and many of the fitments in 1906. The latter were promptly replaced by the barefoot frailes of the Merced Order, who now conduct the property. The high altar (the work of C. Muns and J. Abaijes) and much of the handsome furniture was a gift from a local philanthropist Doña Dolores Betancourt de Agramonte. The tinted façade rises to a point and merges into a two-storied campanario that serves as a landmark for miles around. On a marble plaque let into the front at the r. of the triple entrance, one reads a tribute to the memory of Charles A. Dana, " an illustrious American publicist and indefatigable defender of Cuban liberties." It was placed there by the people of Camagüey, April 10, 1899, and the plaza in front of the church named for him.

The structure has all the appearances of having been erected to withstand a siege, the clearstory windows that pierce the

immensely thick walls looking like loopholes through which firearms could be thrust. The minatory aspect of the exterior gives no inkling of the glittering interior. This is cathedral-like in proportions, with solid concrete arches that delimn the nave and aisles, and much Cuban mahogany and other precious woods. The heavily gilded side altars, the *púlpito*, the ornate *confesionarios*, and the 54 solid *bancos* (cost $4000) are all of this close-grained *caoba* and were carved by Cuban artisans. The colored tile floor and the profusion of artificial flowers somewhat cheapen the effect of the otherwise gorgeous interior, which suggests both art and wealth. The decorations are a maze of arabesques, medallions, paintings in pleasing colors, and metal enrichments; the silver work reminding one of the rich churches of the Valley of Mexico. Before the suppression of certain of the religious communities in 1821, and the nationalization of much of the church property, this Merced church possessed many valuable jewels which have since disappeared. Some of the finely sculptured silver altar pieces remain.

The High Altar, a jewel-like Gothic structure of richly gilded wood, silver and marble, was made (in 1909) in Barcelona by Juan Riera y Casanovas, cost $24,000, and was a gift to the church by Señora Betancourt. The gold leaf and the wealth of ornamentation produce an unusually opulent effect, particularly when illuminated. A finely sculptured retable forms the background, and the central figure is a beautiful polychrome statue of Nuestra Señora de la Merced. The paintings in the spandrels of the arches above are of the Doctors of the Church. On the r. wall, at each side of an altar with a statue of Cristo Crucificado, are paintings (by an unknown artist) representing (r.) the Apparition of the Virgin to Elijah, and (l.) the Virgin handing the sacred scapulary to San Simón Stock (a 13th cent. English santo). Below is a rich and much venerated silver sepulchre, said to have cost $23,000, to have been given to the church by Hermano Manuel Agüero in 1794, and to be the work of the noted silversmith Juan Benítez, in 1762.

In closed chapels at the r. and l. of the main entrance are some highly ornate gilded Gothic carrozas, or state carriages, made in Bilbao and brought out each year to head religious processions. That in the capilla at the r. is the handsomest, with a figurine of the Virgin of Carmen. The central figure is Jesús. The huge ovaliform painting at the back, dates from the 18th cent. and portrays El Divino Pastor feeding his flock.

The altar behind the iron reja is dedicated to San Serapio. The next one to Santa Gertrudis; 3d to the Carmelite Monk San Juan de la Cruz, who, with Santa Teresa (shown in the opposite chapel across the nave) are known as the reconstructors of the Carmelite Order of Barefoot Friars. The altar at the end of the aisle shows St. Joseph and the Virgin of Carmen

rescuing souls from purgatorial fires. Many of the colored figures are in high relief and are singularly realistic.

In the closed chapel at the l. of the entrance is a richly gilded carroza with a figure of El Niño Jesús de Praga, also used in the church processions. The altar in the aisle is dedicated to La Vírgen de la Caridad. The 2d to St. Anthony de Padua; 3d Santa Teresa de Jesús; 4th to the Sacred Heart of Jesus; and 5th (at the end of the aisle) to El Niño Jesús de Praga. The silver *sagrario* at this altar is gold lined, and is noteworthy among the numerous costly enrichments. — The crown of Spain and various flags decorate the choir loft.

The Merced Convento, which adjoins the church, was anciently a power in Cuba. When the Audiencia was removed from Santo Domingo it made its headquarters here, and the convento thus became the seat of the Superior Tribunal of Spain in the New World. With the nationalization of church property it was used for governmental purposes, the headquarters of the Comandante Militar, and later as the Biblioteca Pública (public library).

The Plaza Chas. A. Dana (formerly La Merced), which the Merced Church faces, anciently was used as a show ground by circuses and later for bull-fights.

The Parochial Church of La Soledad, at the intersection of the Calle de la República and Estrada Palma, though ostensibly the oldest edifice in Cuba was begun in 1758 and completed in 1776. The squat, massive tower was reconstructed in 1848 after it had been demolished by lightning. The unusual quaintness and age-old aspect of the high-roofed structure so appealed to Sir Wm. Van Horne that through his friend Father Martínez Saltage, the parish priest, it escaped the work of the restorer and stands as it was when completed. As a mark of appreciation Sir William presented the *cabildo* with the chime of bells which now hangs in the belfry. The clock is believed to be the oldest in Cuba. It was made in Barcelona in 1773, served there as a church clock until 1807, was brought to Cuba by Archbishop Ozés y Alzua, and placed in its present position Sept. 8, 1822. For more than a hundred years it has kept good time. — If the main entrance (where the word María is incised above the door) is closed, the stranger can gain admittance by going down the narrow callejón at the l. and knocking at the Sala door. By walking quite around the building one can gain a correct idea of its great solidity and of the quaint old flying buttresses that support the walls.

The church was elevated to the category of a parroquía in 1801 and was called Parroquía de Término. Its tutelary santa is La Vírgen de la Soledad. The immense nave is 96 ft. wide by 156 ft. long, and beyond the 7 steps which ascend to the *presbiterium* the apse stretches 42 ft. more to the back wall. Size, solidity and ostensibly great age are the dominant impressions

of the interior. Square, squat, ponderous pillars and arches form the aisles and transepts, above the *crucero* of which a tall *cimborio* admits light to the *comulgatorio* and high altar. The bizarre, panneled, artesonado ceiling illustrates one of the earliest styles brought to the New World.

The High Altar, a somber structure in the form of a tall *reredos*, occupies the E. end of the apse and has for its chief figure a greatly revered image of La Vírgen de la Soledad. Ten other altars in the aisles and transepts supplement it, each with its tutelar clad in faded silks, wearing gilt crowns, and standing in glass cases on their gilded structures. The most conspicuous of these is the one in the l. transept called *El Cristo de la Columna*. Here Christ is shown tied to a column, after Pilate had condemned him, so that the populace could vent their spite on him. — The great Organ Loft, or coro, is above the main entrance and is supported by a huge arch decorated in colors now sadly faded.

The Church of Nuestra Señora del Carmen, constructed in 1825 by Padre José de la Cruz Epí, once a popular fane, now stands in an aureole of concentrated smells in an unsavory purlieu in the W. quarter of the city, where the inhabitants are not models of pulchritude, and where faith (or hope) is expected to perform miracles without the aid of soap. In threading certain of the streets which lead to this old church one unconsciously acquires a momentary pride at one's ability to dodge the pails of slop which the insouciant *camagüeyanas* inconsequently add to the bubbling sludge already in the gutter. Many of the children of the neighborhood go in *puris naturalibus* and look as if they were laundered only by the rains of heaven. In the vestibule of the adjoining Ursuline Convent where one usually applies for admittance to the church there is a cylindral revolving window (*torno*) near which hangs a bell-rope. After pulling this rope and listening to the distant tinkle of the bell, one hears a hidden voice behind the screen asking the visitor's business. If his request to see the church is granted he is directed to the next street, at the rear, where the sacerdote lives in a little house with a garden wherein mangos, lemons, limes, and aromatic bergamot ripen in the sun. The single, high-arched little nave is flanked by tawdry altars dedicated to various saints. The tinted figure on the high altar is Our Lady of Carmen, patroness of the church and convent. At the r. is a spacious barred chapel shut off from the high altar by a polished mahogany celosia up to which the mother superior and the nuns come to worship the Virgin.

The Church of Santo Cristo, in the S.W. quarter, dates from 1723 and is interesting only as an example of early architecture. Just back of it is The Cementerio General (used as a burying ground since 1814) wherein are buried many early notables. Over the gate is the Latin inscription: *Beati Mortui*

qui in Dómino Moriuntur. Many of the tombs are elaborate, and not a few fantastic — notably that of Carmen Machado de López, a concrete and broken glass structure with dolphins at the 4 corners. At some of the sepulchers electric lights burn eternally. Among the modest tombs is that of El Lugareño and his wife. — In colonial times the gallows stood in the adjacent plaza; the last public execution was in 1827.

The Church of La Caridad, a small, squat, weather-beaten structure overlooking La Caridad Plaza in the S.E. quarter, in a poor neighborhood, is now but a simulacrum of its former greatness. Erected in 1734 it was long known for its wealth of silver fitments. The jewel-incrusted *custodia,* once regarded as the finest of its kind in Cuba, now looks tawdry and imparts the suspicion of having suffered replacement. The altar fitments shine out of their darksome place with a dull glow that suggests only a fugitive aftermath of glory. The figure on the high altar is Our Lady of Charity. — The statue in the plaza commemorates Manuel Ramón Silva, a local educator. — About 2M. south of the plaza, at the r. of the well-traveled *Carretera Central,* is La Granja, or Escuela Agrícola, an agricultural school and experiment station with many varieties of trees, fruits and flowers. Visitors are welcome. No fees.

The Parque Gonzalo de Quesada, in the E. quarter, a wide, semi-wild park with many specimens of tropical plants, is a popular resort. A short distance N. is the **Quinta Van Horne** (called San Zenón de Buenos Aires) the one-time manorial home of Sir Wm. Cornelius Van Horne (b. Joliet, Ills. Feb. 3d, 1843 — d. 1915), famous American administrator of railroads (Gen. Manager, Canadian Pacific Rly. 1881–84; president 1888–99; created Knight Commander the Order of St. Michael and St. George in 1894) and builder of the Cuba R.R. System. It is noteworthy for its interior fitments of precious Cuban hardwoods, chief among them mahogany. In the environing park are many specimens of tropical and subtropical flora. The name *San Zenón* is that of the famous (4th century) Greek Philosopher and founder of stoicism. *Buenos Aires,* good airs. Immediately at the N.E. is the attractive (many American bungalows) Reparto de Zambrana.

A Popular Excursion is to the (7 leagues N.W.) Cubitas Mountains where there are 20 or more (some of them unexplored) Caverns containing mural picture writing that recalls similar work in the Mississippi Valley region of the U.S. — The round trip (about $15 for a party in a Ford car, good road) can easily be made in a day. If one so wishes he can go to Las Minas station on the Camagüey–Nuevitas Rly., thence by private rly. (about 7K.) to the Senado Sugar Mill and on to another mill near to the (7K.) base of the Cubitas Range. One train a day. The hotel manager will help the traveler plan his

trip. The proprietor of the Círculo Cave (*cueva*) owns a coffee plantation near it and will lodge the tourist for about $1.50 a day. Horses can be hired here (about $2 a day) for trips through the foothills, where there is good hunting — deer, wild boars, hosts of wild pigeons (ringdoves, *torcazo*), etc. In the nesting season the latter are incredibly numerous. — A peculiarity of the region is that some of the streams run underground and may be seen through deep holes in the rocks. Additional information relating to this interesting region can be had from *Mr. H. C. Drake*, of Camagüey, who is thoroughly familiar with it.

In the cave known as Big Indian there is a mural picture of a huge, upstanding Indian brave with finger to lip as if commanding silence. There are several other hieroglyphs on the walls of the 20 or more rooms. One of the largest and best known caverns (*cavernas*) is El Círculo, with about 40 compartments and a host of stalagmites, stalactites, and the usual fitments of similar cuevas. In one of the caves is some picture writing supposed to refer to the massacre of Indians by Spaniards at *Caunao* in the early days. In another is a little river with blind fish like those in the Mammoth Cave of Kentucky. From another idols purporting to bear Buddhist symbols have been taken. A branch of the Maximo River tumbles out of one of the caverns and forms a pretty cascade.

Camagüey Province, one of the largest (pop. 245,000; 10,034 sqr. m.) of the Cuban states, occupies a beautiful rolling section of mountains and plains in Central Cuba; acts as a buffer state between Oriente at the E. and Santa Clara at the W., and is bounded on the N. by the Old Bahama Channel, and on the S. by the Carib Sea. United with Oriente Prov. it would comprise more than one-half the area of the entire island. Despite the fact that much of the land is undeveloped, it is one of the richest and most productive of the Cuban provincias. Its great interior plains have long been devoted to stock raising, and some of the first cattle and horses brought in by the conquistadores were placed on ranchos here. It contains numerous mineral deposits, mineral springs, wide forests of precious woods, and some of the largest and most productive fruit plantations on the island. Its oranges, lemons, cocoanuts, pineapples, mameyes, zapotes (níspero), caimitos, guavas, avocados, tamarinds, grapefruit, and grapes are among the best in the republic. Asphalt was mined in the province as early as 1515. Almost every vegetable that thrives in a semi-tropical climate grows here. Honey and wax have been exported for centuries. It is planned to settle 500,000 Italian farmers in the province to help develop its resources.

The present prosperity of the *provincia* is due to the initiative of Sir Wm. Van Horne, who foresaw the great development that would follow the construction of a trunk-line rail-

way. Before he built the Cuba R.R. there were two sugar mills in the province, El Senado and El Lugareño. To-day there are more than 30, with an annual output of 8 million bags of sugar of 325 lbs. each. Sir William's influence was of such transcendental importance to the region that as a mark of deep respect, affection and appreciation, he was made an adopted son of Camagüey.

From Camagüey a rly. (daily trains, see the rly. folder) runs S. across a fertile, semi-cultivated country of sugar plantations, hills and valleys to 98K. **Santa Cruz del Sur** (holy cross of the south), a thriving (pop. 20,000; of the district 30,000) port (founded in the 17th cent.) on the Caribbean and an outlet for the cattle, precious woods, sugar and other products of the hinterland. Hotels: *McAlpin, Sevilla, Palma;* rooms from $1. — Hundreds of big sea turtles are caught in the warm waters of the adjacent coast and shipped to New York. Columbus entered the fine bay on his 2d voyage to Cuba in 1494, and later became seriously entangled in the 70M. labyrinth (laberinto) of treacherous coral keys known to mariners as the Cayos de Doce Leguas (12 league keys) — but more often called by the name Columbus gave them: *Jardines de la Reina,* or Queen's Gardens. — There are a number of big sugar mills in the country back of the puerto. — The near-by (6K.) town of Gonzalo de Quesada (1st Cuban minister to Washington after the establishment of the Cuban Republic) was founded March 18, 1925, on the anniversary of the negotiation of the (John) Hay-Quesada Treaty relating to the Isle of Pines.

9. From Camagüey to Nuevitas, Pastelillo, and Puerto Tarafa

(*La Gloria*)

Consolidated (Cuba) Railway

To Nuevitas 73K. Several trains daily from the Union Station in about 2 hrs. For fares, etc. see the rly. folder and the Index, *Railways.* 3K. (from Nuevitas) Pastelillo, is the deep-water port where ships dock. Puerto Tarafa, terminus of the former Cuba Northern Rly., is 5K. west. Autos at frequent intervals. Good road.

The Camaguey–Nuevitas line was begun in 1837, hence is one of the oldest in Cuba. Its organizer was *Gaspar Betancourt Cisneros* (El Lugareño), who with 8 leading camagüeyanos subscribed each $125,000. The project was on the verge of failure when a rich Englishman named Robertson loaned the company half a million dollars to complete it. Many private citizens subscribed $5000 each, put on overalls, and worked as day laborers. When the Cuba Rly. Co. bought the property in 1916 the original 5 ft. gauge was changed to the present standard gauge.

The rly. runs N.E. over a fairly level, semi-tropical country dotted with fruit plantations, cattle-ranches and sugar-estates with their mills and light railways. Molasses distilleries are features of the countryside. For miles the track is as straight as that of the Santa Fé Rly. in Kansas. There are few cuts or bridges, and no tunnels. Where reclaimed from the jungle the iron-impregnated soil is extraordinarily productive. Wind-

mills denote the scarcity of surface water. Hedges of brilliant flamboyant trees, flaming acacia, cocoanut, palms and big mango trees impart a tropical aspect. Many of the oranges, lemons, limes, mangos, bananas and grapefruit produced in the region are shipped to Havana. The humped Mysore (Deccan, India) cattle one sees are descendants of others introduced by Sir. Wm. Van Horne. — Near 19K. Alta Gracia there is a crome mine in operation. — 34K. Las Minas (so called from copper deposits in the neighborhood) is the point of departure for the great landed estate and manorial homestead of Don Bernabé Sanchez, millionaire planter and owner of miles of the countryside. A private rly. runs (7K. west) to El Senado Hacienda. — At 48K. Lugareño, the blue Atlantic ocean, and Puerto Tarafa, on a windswept hill at the far l., are seen. We skirt the shore of the broad bay to

73K. **Nuevitas** (noo-eh-vee'-tahs) a tidy, sun-bleached town of multi-tinted houses on terraces that rise above a bay of faultless blue and Ionian charm. Distances are short. Fotingos meet trains; to the town limit, 40c.; by the hour, $2. Hotels *Miramar,* and *Carreras;* rooms from $1. The traveler who is obliged to wait over several days may elect to go to the new *Hotel del Norte at Puerto Tarafa* (see below). — Royal Bank of Canada, and The National City Bank of N.Y. — The **Drinking-Water** comes from the *Saramaguacan River,* and when this gets unpalatable other water is brought in in tank cars from Camagüey. The unimmune should boil it or drink a good bottled water. — The town spreads over a peninsula 14M. from the entrance of the bay (area 57 sqr. m.) and is the chief port of entry of Camagüey province; it was long its capital. With Pastelillo it is an important shipping-point for sugar, molasses, honey, hides, mahogany, cedar, hemp and citrus fruits. The many tugs, lighters, launches and other small craft seen in the bay ply between the town and the big ships which anchor outside. — The Plymouth Cordage Co. of Massachusetts has a henequen plantation near by.

Nuevitas (little new town) stands near the site of the old Indian town of Caunao, a *cacicazgo* (residence of a cacique) which in pre-Spanish days was the largest aboriginal settlement on the N. coast. Columbus landed here Nov. 18, 1492, and called the spot Puerto Príncipe (Prince harbor, or port), a name by which it was known until 1781, when it was rechristened San Fernando de Nuevitas. In 1514 Diego de Velásquez decreed a settlement alongside the Indian town and called it La Villa de Santa María de Puerto Príncipe. Both towns were moved in 1528 to the present Camagüey — until 1902 known as Puerto Príncipe. A few settlers remained at the port, which in time grew to such wealth and importance that it attracted the attention of pirates. Henry Morgan with a band of reprobates attacked and captured it March 28, 1668,

killed 100 Spaniards and retired only on payment of a heavy ransom. The English bombarded it on more than one occasion, and during the centuries when corsairs combed the Spanish Main it was their pet diversion to swoop down upon Nuevitas, Antilla, and Matanzas and capture and ransom them. According to a local historian the English under Colin Campbell, in H.M. frigates Flying Fish, and Reindeer, with John Fife as Captain, swarmed into Nuevitas Oct. 17, 1805, but were beaten off by its valiant defenders backed by 2 brigantines, a goleta, one falucho and 10 pieces of artillery. [As the famous British Field Marshal Colin Campbell, who was born in 1792 and who spent the active years of his life in India, was at the time but 12 years old, and was in his home in Glasgow, there is ample excuse for the repulse!]

Hunting and Fishing. There is good duck hunting in the immediate vicinity, and excellent fishing in the bay — where pelicans and other seabirds wheel, and skirl and fish throughout the long days. Pargo (porgy) and other fish abound. On Sabinal Cayo (key, islet) near the entrance to the bay, there are deer, wild boar (called *berracos*, the descendants of the swine brought from Spain by the early Spaniards), several varieties of wild ducks, geese, and a myriad flamingos. It is a breeding place for many wild fowl. The Cayo is known for its turtle fisheries. The natives make the tortoise shell into attractive combs and other objects. Turtles, shells and some of the manufactured product are shipped to the U.S. — Motor boats can be hired at Nuevitas for about $25 a day; sailboats for $15. The island fishermen will lodge and feed the traveler for about $2 a day. The accommodations are primitive but endurable.

Pastelillo (pahs-teh-lee'-yoh — patty, tart), the bayside terminal, 3K. from Nuevitas, is a scraggly, sun-baked port where ships load in the season with sugar, and in summer with citrus fruits. Many big sea turtles and some tortoise-shell go hence to the American market. The shanties of the negro longshoremen, and the small army of goats which browse the hills, impart a poverty-stricken appearance to the place.

Puerto Tarafa dates from 1919 and occupies a commanding position 5K. at the W. on a rounded hill 150 ft. above the docks and the fine Mayanabo Bay. The Hotel Del Norte, formerly operated by the rly., is new, clean, with good views. Rooms with bath from $2. Meals in the restaurant *a la carta*. Ask some one if it is open. The station of the Cuba Northern Rly. is at the dock, just below the hotel.

La Gloria, one of the most attractive and successful foreign colonies (founded Jan., 1900, by 200 Americans and 4 Englishmen) in Cuba, as well as one of the most important fruit-growing centers of Central Cuba, lies 4M. N. of Sola station (53 K. W. of Puerto Tarafa, Cuba Northern Rly.) and is

reached thence by auto (fare $1) over a good carretera. Also by boat from Nuevitas through the Sabinal Canal which connects Nuevitas Bay with Guanaja Bay. The colonia is situated on the shore of this. The proximity of picturesque mts. and sea, and the balmy breezes which blow therefrom, make the climate delightful.

La Gloria Town (pop. 500) has several American stores, churches, schools, and the usual fitments of a successful Amer. community. *Neustel Inn*, board and room from $2.50 a day. The chief occupation of the settlers is growing oranges, grapefruit and sugar for the Cuban market. The fruit groves run from 5 to 50 acres in extent; the cane plantations from 10 to 2000 acres. Uncleared land costs about $50 an acre. Oranges thrive best on poor land. There is good hunting and excellent fishing in the vicinity. A few miles down the coast, at the mouth of the Maximo River, there is good alligator shooting. Flamingoes and other fine birds haunt the adjacent cayos. — Detailed information relating to the colony can be had from Mr. Owen Calvert, or Mr. C. R. Bedford, of La Gloria. — The best history of the colony has been written by Mr. James M. Adams (*Pioneering in Cuba*, The Rumford Press, 1901).

From Camagüey the train for Santiago continues due E. to 603K. Martí, whence a cutoff runs S.E. to 103K. **Bayamo,** 155K. **Manzanillo** (see the Index) thence onward to 231K. **Santiago.** The intervening country is rich, semi-tropical, and highly productive where the land has been cleared. Cane, coffee, cattle, fine fruits, palm products and precious woods are sent out of the region, which is watered by the Cautó River, and is shut off from the Carib Sea by the majestic Sierra Maestra Range. Narrow-gauge railways that link the many sugar-mills with the main line crisscross the country. The wayside towns are new and small.

Between K.631 *Galbis* and K.642 *Bartle* (with a one-time Canadian colony) the rly. crosses into the vast Oriente Province, the Cuban Texas, easternmost, richest, and least developed of the Cuban states. 736K. Cacocúm Jct. is the point of departure for (18K. north) **San Isidro de Holguín** (pop. 14,000), an ancient town (founded in 1754 by Don Alonso de Arcos y Moreno, Gov. of Santiago from 1747 to 1754) on the site of the pre-historic Indian settlement of *Maguanes*. Hotels *Telégrafo, Sevilla*, and *Isla de Cuba;* rooms from $1. Considerable cane is raised roundabout, and in the municipality are the gold mines of Aguas Claras.

From Holguín (ohl-gheen') a narrow-gauge rly. runs to 28K. **Gibara** (he-bah'-rah), an important shipping-port for the sugar, beans, and bananas grown in the hinterland. Hotels *Continental*, and *Plaza;* rooms from $1. The town (480M. from Havana) stands on a hill above the small bay (2M. long by 12 wide; 2–4 fathoms deep) into which empties the unim-

portant Gibara River. Coastwise ships of the Empresa Naviera de Cuba make it a port of call on their frequent trips around the island. — 782K. *Alto Cedro* (high cedar). *Hotel y Café Carbajo,* across the street from the rly. station. For a continuation of the journey to Santiago see page 384.

10. From Alto Cedro Jct. to Antilla, Nipe Bay, Banes, Preston, Felton (*and Baracóa*)

Consolidated (Cuba) Railway

The main line from Havana to Santiago forks here, one branch running N. to 50K. Antilla (several trains daily in about 2 hrs.; for fares, etc., see the rly. folder, and the Index, *Railways*); the other turning S. to 78K. Santiago. This trans-insular line is a link in the sea route between New York and Jamaica (85M. S. of Cuba, in the Caribbean), much liked and frequently used by travelers. Most of the talk one hears in the cars refers to Jamaica, its people, island conditions and what-not.

The train for **Antilla** leaves from the same station and runs N.E. over a country differing but little from that between Camagüey and Alto Cedro. The wayside towns are non-descript, rather flimsily built, and serve as shipping dêpots for the cane and sugar grown roundabout. Miles of green cane dot the country, and here and there a big mill raises its tall stacks toward the faultless sky. The *central* at the r. of Marcané station is *El Marcané.* The hotel *Plaza,* near the Cueto station, has several clean upstairs rooms at $1 each. 18K. west, between Cueto and Herrera stations is the big Baguanos Mill. The blue mt. range on the horizon is the *Cristales.* Many miles of the *cañaverales* are owned and cultivated by the United Fruit Co., a power in the region. At Dumois station a branch rly. runs to 20M. *Banes,* mentioned hereinafter. Before entering Antilla the rly. runs round an arm of the bay on a raised embankment.

Antilla (ahn-tee'-yah), on Nipe Bay, one of the most important sugar-shipping ports (pop. 10,000) on the N. coast, in Oriente Province, 517M. from Havana, was founded by Sir Wm. Van Horne in 1905, on the completion of the rly. from Alto Cedro.

The Rly. Station is within the town, which spreads over a point of land called Corojal (grove of Corojo palms), and is one of the sightliest situations in Cuba. The Docks (muelle) are within 5 min. walk. Various steamer lines make the town a port of call.

The Hotel Antilla, formerly owned and operated by the Cuba Rly. Co., but now under private management, stands on a hill just above the rly. station (walk to the end of the platform, ascend the stair, and cross the Avenida de Cuba, the main street). Hotel runners (*maleteros*) meet trains. Rooms from $2; good food in the restaurant at reasonable prices. English spoken.

The Royal Bank of Canada is near the hotel; the **Cuban Telephone Co.'s** exchange is further up the avenue. **The Post** and **Telegraph Offices** are near the Parque. For the addresses of the different Consulates, etc. consult the Telephone Directory.

The Drinking-Water is not recommended. Rainwater is caught and used, and when the supply becomes unpalatable tank water is brought in by the rly. A good bottled water is advisable.

From the Loma Buena Vista, at the upper end of the Ave. Cuba, one can obtain inspiring views of the sea and the palm-flecked country. As far as the eye can see at the E. and S. are the tumbled hills of the Piñales and the Mayarí Ranges. Big sugar-mills, glistening towns, white roads, ships, docks, railways lying under shimmering waves of heat, and many green palms and cane-fields in a dry environment, are the special features of the views.

Fishing is an important industry. The bay and the near-by sea seem filled with tarpon, Spanish mackerel, red snappers, and a host of smaller fry, many of which are caught and shipped to inland places.

Nipe Bay, a beautiful, landlocked harbor about 11M. east and west and from 3 to 7M. long, with water 23 ft. deep at the docks, is one of the finest of the many fine harbors for which Cuba is noted. Its ability to float a ship of almost any draught, and its general excellence, caused the U.S. Govt. to select it for a naval station, but after Admiral Sampson had cleared the harbor of Spanish ships and sunken mines, for strategic reasons Guantánamo was decided upon. In outline the bay strongly recalls the famous harbor of Sydney, in New South Wales. The entrance is from 1/4 to 3/4M. wide, with 28 fathoms of water in the fairway and 6 fathoms over a large portion of the anchorage; the tidal range is 2 ft. The Nipe Bay Light rises 31 ft. above high water and is visible 8M. at sea. The bay almost encircles the port, and is the chosen haunt of a myriad wild fowl which breed in the various coves and on the promontories. Ecclesiologically the harbor is one of the most sacrosanct spots in Cuba, for, according to the church records, on a memorable morning in 1628 the greatly revered image of *Nuestra Señora de la Caridad de Cobre* (patron santa of the island, see Index) was found here. Columbus is believed to have entered the bay in 1492.

Nipe (nee'-peh), or *Nipa*, or *Nipeira*, a Portuguese variant of the Malaysian Nipah (*Nipa fructicans*), a stemless palm (like a gigantic fern) which abounds in estuaries from the Ganges delta to Australia and the Philippines (where a fibre fabric called nipe is made from it), also grows in Cuba, whence the name. In the East Indies the popular arrack is distilled from it, and authorities aver that the slang word *nip*, for a small dram of spirits, is an abbreviation of nipa toddy.

Preston, a model port (pop. 10,000) overlooking Nipe Bay at Tobacco Point (S.E.), established in 1900 by Mr. Andrew W. Preston (1846–1924), one-time president of the United Fruit Co.; with hotels, broad, palm-lined streets and all the accompaniments of a comfortable American town, is a sister settlement to the near-by (25M. by sea; overland by Ford cars) **Banes.** The great Preston Sugar-Mill is a replica of the Boston (see below).

Banes (pop. 12,000), the metropolis for Dumois and the (11K.) town of Macabí which clusters around the Boston Mill (also for the near-by Tacajó mill), occupies the site of the old Indian *Bani,* and with Preston is to this section of Cuba what

the great Hershey Mill and its Model Town is to the Havana district. Hotels: *Banes*, and *Paris;* rooms from $1. There is a handsome clubhouse, a fine hospital, a well-disciplined police department, etc. The town occupies a commanding position on Banes Bay which is separated from Nipe Bay by a steepish peninsula 8M. from S.E. to N.W. There is overland communication. *Gibara* is 33M. at the W.

The Boston Sugar-Mill, between Banes and the sea at the N., one of the largest, best equipped and most powerful and modern mills in Cuba, dates from 1906 but was reconditioned and modernized in 1922–24. The huge generators, condensers, the 120 or more motors and other machinery required to develop the 3345 H.P. were, with similar equipment at the Preston Mill, installed by the General Electric Co. of Cuba (M. T. McGovern, President; Havana headquarters: *Metropolitan Building*). The seasonal output is upward of 600,000 bags of sugar each weighing 325 lbs.

These towns are the nerve-centers of an *imperium in imperio* covering 280 sqr. m. of territory chiefly devoted to sugar-cane and banana culture; with 121M. of standard-gauge rly. and sidings; 25 American locomotives; 800 cars; thousands of employees and 5000 oxen to draw the cane from the fields to the rly. stations. The vast fields stretch in semi-tropical beauty from the sea to the foothills of the Sierra de Nipe (highest point 3200 ft.) at the S. and the Sierra de Cristal (Crystal range) at the E. — where the shallow Mayarí River, which empties into Nipe Bay, has its source. It constitutes one of the largest compact sugar properties in the world, and is a conspicuous example of what intelligent American enterprise and methods can accomplish in the tropics.

Felton, on the W. side of Cagimaya Bay is the shipping-port for the iron ore from the enormously rich iron mines of the Bethlehem-Cuba Co., 17M. inland in the Piñales range. The ore deposits, which are about 50% pure iron, cover approximately 40 sqr. m. The chief mine is at Woodfred, where there is a company hotel at which the traveler may (if it be open) find accommodations. Hundreds of thousands of tons of brown limonite ores have been taken from the Mayarí group, and it is said that 800 million tons remain to be extracted.

From Cayo Mambí, headquarters of the Atlantic Fruit Co., one may proceed 11M. inland by rly. to **Sagua de Tánamo** town, with a near-by sugar *central* of the same name. The mts. visible at the E. are the Cuchillas del Piñal. — In the rugged mts. which under the names Mayarí Range, Piñales, Cuchillas de Toar, and Sierra de Purial, extend to the easternmost point of the island, no doubt are rich beds of iron and other ores awaiting development.

Baracóa (bah-rah-co'-ah), founded by the Spaniards in 1512 under the title of Villa de la Asunción de Baracóa (an Indian

name), 90M. E. of Antilla, 707M. from Havana, and 17M. from Point Maisí, in Oriente Province, is reached by coastwise ships of the Empresa Naviera de Cuba (agents at Antilla, Havana, and elsewhere) and was one of the first permanent settlements established by the conquistadores. Pop. 8000. Hotel *Eden;* rooms from $1. Columbus is believed to have anchored in the little bay (300 yds. wide at the entrance, opening to 1200 yds. in a N.W. to S.E. direction, and about 600 yds. in width) on his first voyage to Cuba in 1492, and to have named it Puerto Santo (holy port). In 1850 a small, black, metal-tipped, petrified cross said to have been erected by Columbus (highly improbable) was found near the bay shore, and is shown in the parochial church as an original relic. This first church, erected as a parroquía in 1514 and elevated to a cathedral by a papal bull of Leo X in 1518 (and transferred to Santiago in 1522), has been renovated and restored out of its original primitiveness, but the walls still stand to illustrate the solidity with which the early Spaniards built. On the high altar is a polychromatic figure of Our Lady of the Assumption of Baracóa, to whom the church is dedicated. The side altars commemorate Jesús del Sagrado Corazón, San José, La Santísima, and other santos and santas.

The town is interesting only for being one of the oldest continuous settlements in the New World. The old star-shaped fort erected in the early days as a defense against pirates is now in a ruinous condition. The surrounding country is rugged. Between the crumpled hills are fertile valleys that produce some of the finest cocoanuts in Cuba. Great quantities of luscious bananas are cultivated, and with cocoanuts and copra are exported. Some chocolate and cigars are manufactured in the town. Tourists usually are interested in the tortoise-shell combs and other shell objects made locally from the shells of giant turtles taken from the sea. More loggerhead turtles are shipped hence to New York than from any other Cuban port.

The Yunque de Baracóa, 4M. west of the entrance to the bay; a steepish (1824 ft.), flat-topped, anvil-shaped (whence the name) mt. serves as a landmark (visible 40M. at sea) for mariners along the coast. The Cuban Govt. maintains a radio station here (call letter PWE). In the near-by hills are caves from which bones and idols of the original inhabitants have been taken. — Conchologists know Baracóa as the habitat of one of the most beautiful of terrestrial shells Helix (*Polymita*) picta Born., an exquisitely colored conch believed for many years to be of Chinese origin. Fine and rare specimens of this, as well as Helix (*Polydontes*) imperator Montf. were found on the summit of El Yunque by the famous naturalist *Juan Gundlach* in 1859. The beautiful butterfly *Chlosyne perezi Gundlach* is also found in the region.

From **Alto Cedro** (314 ft.) **the train for Santiago runs S.E.**

over a semi-cultivated region of cane-fields and jungle delimned at the l. by tall hills. Scrub brush that harbors many half-wild, long-horned cattle covers miles of the territory. The occasional straw-thatched *choza* one sees recalls similar modest homes in Dai Nippon. 797K. *Paso Estancia,* stands in a rumpled country with blue mts. lifting above the S. horizon. The river visible at the r. is the Cautó, which rises in the Sierra del Cobre, flows N.E., and empties into the Caribbean north of Manzanillo. The sugar central near 805K. *Miranda,* is the Miranda. The fair-haired people one often sees near 810K. *Palmarito* are the descendants of Swedes who some years ago established a fruit-growing colony near by. Near 821K. *Auza,* the rly. crosses the *Guaninicum Rio* on a spidery steel bridge 382 ft. high.

829K. **San Luis Jct.** (rly. restaurant) is the point of departure for trains (from the same station) on the GUANTÁNAMO & WESTERN RLY., described hereinafter. The poor, sunbaked town of San Luis is about 1/2M. at the N. (fotingos 40c.) and reminds one of the traveler who complained that there was nothing to see and they wouldn't let him see it! The Hotel *Dos Hermanos* is in the Calle Carril 4; the *Estrella,* and the *Gloria,* in the Calle Norma; rooms from $1. The CUBAN TELEPHONE CO. has a branch here, in the Calle Norma 23, Este. The POST and TELEGRAPH OFFICES are in the Calle General García 6. The region roundabout produces many fine fruits, among them Mandarin oranges; small, finger-like, cloyingly sweet bananas known as *guinco date;* oranges, mangos, caimitos, pineapples, and a big lemon-like grapefruit called limón (lemon). Chinese and Cubans hawk them all over the neighborhood and sell them at prices which prove that the high cost of living has not penetrated to this region. — Fotingos meet trains at San Luis, and the fotingueros solicit passengers for the motor ride over the **military highway** (Boniato Road) constructed by Gen. Leonard Wood during the American Intervention. The customary fare (to the hotel at Santiago) in the *guaguas* is $1; special car for 2 or more persons $5–$7. The views from the (many curved) scenic highway as it winds down (about 2000 ft.) the mts. are superb, but if one draws a reckless driver with an ambition to beat the train down, the ride may not be devoid of thrills. From a point called Vista House one overlooks Santiago and the bay far below in its amphitheater of hills, and is reminded of certain awe-inspiring vistas on the rly. between Vera Cruz and Mexico City.

The views from the train are also beguiling. The rails cross and recross the paralleling highroad, wiggling their way between towering hills covered to their rounded summits with tropical vegetation; over web-like bridges high above palm- and fern-choked dells, and through humid valleys enameled

with brilliant flowers and vocal with bird notes. Between the hills (of the Boniato Range) one looks off to great distances. In the sheltered pockets of the draws and barrancas that intersect them a host of tropical plants fight for life, sunlight and air. The brilliant birds appear to swim in the motionless atmosphere, and the vivid scarlet flowers flame like torches against the living green. Gray, ghostly wisps of Spanish moss pend from many of the forest trees, the branches of which are sometimes invisible under heavy coating of epiphytic plants. The brakes grind ominously as we wheel to lower levels, imparting the impression that the train itself wants to pause and enjoy the marvelous beauty of the landscape. Waves of shimmering heat, a fleckless blue sky, flower scents, tropical sunshine, and the sweet, warm breath of eternal spring are the dominating notes of this Cuban Eden.

845K. *Cristo* (Christ), about 800 ft. above Santiago, a picturesque hill town embowered in tropical vegetation and many fine fruit trees, possesses a sulphurous mineral spring called El Paraíso, popular in the neighborhood. Hence to 852K. *Boniato*, then onward to Santiago, the line passes through a rich tropical *comarca* of fruits and flowers that makes one think of the Garden of Hesperides.

11. Santiago de Cuba

Arrival. The Railway Station (*estación*, or *paradero del ferrocarril*) is at the W. edge of the city, alongside the bay and docks, about ½ mile (uphill) from the Central Plaza (Parque Céspedes) and the **Hotel Casa Granda** (where foreigners usually stop).

Street-cars (*tranvías*) pass the station and (some of them) go within two blocks of the plaza and hotel. Hotel runners meet trains. Give baggage checks to them or to the hotel manager. Trunks to the hotel, 75 cents.

A Railway links Santiago with **Sibonéy, Daiquirí,** and the mines at **Firmesa;** and another runs to near-by **Cobre.**

Taxis and other autos meet trains and usually charge according to their size, etc. These charges are supposed to be regulated by a *tarifa* issued by the municipality and obtainable at the *Alcaldía*, or Mayor's Office, in the Palacio Municipal. The legal fare for 1 person, between the ry. station and the hotel, is 30–40 c. (apt to change). Ten cents for each additional person, and each piece of hand luggage. More for a longer run, and 50 per cent more between midnight and 5 A.M. Cars by the hour from $3. to $5. It is advisable to come to an agreement with the driver (*chofer, fotinguero*) before employing him or his car. The hotel manager will always assist the traveler to make his plans or adjust differences. Consult him before hiring a car for country trips.

Hotels. The **Hotel Casa Granda** is owned and operated by the Consolidated Railways of Cuba, overlooks the Parque Céspedes (see the Pl. E, 7), is in the center of the city near the cathedral and most of the interesting places, and is widely known for its comfort, picturesqueness, cleanliness, good food and reasonable charges. Modern in every way, with all the conveniences of the highest price establishments. The best hotel in eastern Cuba, and the most popular. The famous Dining-Room occupies a broad, protected terrace overlooking the animated Céspedes Park, and is unusually sightly and attractive. From the upper windows of the hotel one commands extensive views over the city, bay and distant mountains. The panorama from the *azotea* (flat roof) is superb. The now thoroughly modernized building (elevators, baths, electric lights, etc.) was the one-time seigniorial mansion of the celebrated *Granda* family — prominent in Santiago in 1784, when *Don José de Granda* was *secretario* to His Excellence the *Gobernador Don José Tentor.*

PLAN OF
SANTIAGO DE CUBA
SCALE
0 200 400 600 800 1000 2000 Feet
Drawn specially for
Terry's Guide to Cuba
Copyrighted
(Es propiedad)
Railroads
El Caney
To El Caney
San Juan Hill
(Loma de San Juan)
Monument
To Siboney
Daiquiri
Siboney
Las Guásimas
El Poso
San Juan Ridge
El Caney
Santiago de Cuba
Morro Castle
Socapa
Harbor of Santiago de Cuba
El Cobre
Raja Yoga Gate
Peace Tree (Arbol de la Paz)
Pumping Station
Calzada de Roosevelt (Carretera de San Juan)
Parque de Vista Alegre
Heredia Monument
Vista Alegre Colony
Avenida de la República
Road to El Caney
Roosevelt Monument
Parque de la Epopeya
Victoriano Garzón
Monumento Montesgudo
Cuartel Moncada
Departamento de Sanidad
Wireless Station
Water Tanks
Old Santa Ana Cemetery
Hospital
Santa Ana Church
Parque de la Libertad
Paseo Martí
Clínica Suárez
Reparto Delicias de la Caridad
Reparto de los Olmos
Parque Bacardí
Kiosko
Post Office
Teatro Aguilera
Iglesia Dolores
Colegio de Dolores
Beneficencia
Museum
Club San Carlos
Hotel América
Palacio de Justicia
Ayuntamiento
Palacio del Gobierno
Hotel Casa Granda
Parque Céspedes
Iglesia de Santa Lucía
Luz de Oriente Club
Cathedral
Archbishop's Palace
Cuban Telephone Co.
Iglesia del Carmen
Hotel Imperial
Hotel Venus
National City Bank of New York
Royal Bank of Canada
Plaza de Flor Crombet
Iglesia de la Caridad
Parque Capdevila
Iglesia San Francisco
Bank of Nova Scotia
Telegraph Office
Iglesia del Cristo
Bacardí Distillery
Plaza General Wood
Ferrocarril de Cuba
From Havana
Railway Station
R.R. Shops
Alameda Michaelson
Custom House (Aduana)
Muelle
Nautical Club
Matadero
Calzada de Crombet
SANTIAGO BAY
Road to Cobre
Cemetery (Necrópolis)

Rates. Rooms (*habitaciones*) for 1 person, from $2 (with private bath $3); for 2 pers. $3 (with private bath from $3.50 to $5.50). Meals in the (excellent) restaurant *a la carta*, at moderate prices. Sea food in wide variety. Fine fruits, etc. — Accommodations can be arranged for at the *Casa Granda* through any official of the Consolidated Rlys. of Cuba, at any place. — There are several smaller hotels whose addresses will be found in the Telephone Directory.

Banks (*bancos*). Bank of Nova Scotia, S.E. Cor. of Padre Pico and Saco Baja (Pl. E, 8). National City Bank of New York, Saco baja 5, Cor. Calle Corona (Pl. E, 7). Royal Bank of Canada, Calle Marina baja, 3 (Pl. E, 7).

The Post Office is on Aguilera St. No. 33 (Pl. D, 6).

The Cuban Telephone Co.'s central Exchange (long distance to Mexico, U.S.A., and Europe) is at Lacret and Carmen Streets, Pl. D, 7. The Telephone Directory is used as a City Directory. Consult it for addresses of the different **Clubs, Consular Agents, Churches, Steamship Agencies,** etc.

The Steamship Wharves (*muelle, embarcadero*) adjoin the rly. station (Pl. D, 9). Ships usually tie up at the dock (*desembarcadero*).

The Airplanes of the **Pan American Airways, Inc.**, stop at Santiago on the Miami-Havana-Haiti-Santo Domingo-Porto Rico Route. Office in the Casa Granda building, street floor.

The Drinking Water used and served in the *Casa Granda Hotel* comes in a special form from a pure spring in the hills, and is safe. The city water, which comes from the San Juan River, is not recommended. It should be boiled before drinking. An *acueducto* 7 miles long, aimed to supply the city with potable water from the Sierra Maestra Mts., is under construction.

The Climate is equable, and the city is one of the healthiest in Cuba. The mean temperature in summer is 88°; in winter 82° Fahr. Throughout the dry (winter) season (Oct.–April) a fresh land breeze blows almost constantly during the night, usually beginning about 9 P.M. and lasting until the sea breeze (*briza del mar*) sets in (between 9 and 10 A.M.).

The Streets (*calles*), many of which are now named for Cuban celebrities, are classified as *alta* (upper) and *baja* (lower), the *eje*, or dividing line being the (East & West) Calle José A. Saco. All sts. south of this are alta (uptown) and all north baja (or downtown). All sts. E. of Estrada Palma (formerly Santo Tomás, and which runs N. & S. along the W. side of the Parque Céspedes) are alta, and all W. baja. These terms are added to all addresses, as: Hotel Casa Granda, Lacret y Heredia *alta:* Banco de Nueva Escocia, Saco *baja*. — Certain of the long sts. at the E. slope sharply upward to the hills which form the highest part of the city. The bisecting sts. here sometimes are so steep that flights of steps form sections of them. These are also common on the W. side, and recall certain streets in Europe.

From time to time the restless *municipalidad* changes the historic old names to new, and ofttimes meaningless, ones which the people refuse to accept. The puzzled stranger often notes streets carrying two names. The populace call them by the old ones.

Santiago[1] (pop. 75,000), so named for Santiago de Compostela, in Coruña, Spain (since the 9th cent. the sacrosanct repository of the relics of St. James the Great), and called Santiago de Cuba to differentiate it from other Santiagos in the New World (Chile, Dominica, the Argentine, etc.), occupies a commanding position on the site of the ancient Siboney settle-

[1] Santiago is the synalephe of Santo Yago or San Iago (St. Jago), which in turn connotes San Jacobo or Jácomo y Diego, or San Diego, and San Jaime (St. James). In his martyrdom Santiago was beheaded with a sword, hence is always portrayed with a sword in his hand. This sword, the insignia of the Military Order of Santiago (founded in the XII. cent.) is a cross in the form of a dagger with a pommel with arms terminating in fleur de lys. The early Spaniards used it as a symbol of attack, and the cry, Cristo y Santiago, was often on their lips. — Cubans usually refer to Santiago city as *Cuba*. The people are variously referred to as *santiagueses, santiagueros, santiagueños*, etc.

ment of Bagatiquirí, in S.E. Cuba, on Santiago Bay, 851M. from Havana and about 100 from Cape Maisí; in lat. 20° N. and long. 75° 50′ W. In social, commercial and strategic importance it is second to Havana. To the Spanish conquistadores who founded it it was of far greater significance than the brilliant capital which later sprang up at the W., for to them it was a veritable bit of the cherished homeland transplanted to the New World, a spot whence they sailed on many a voyage of thrilling adventure and discovery, and whose very name was their inspiriting war-cry in hard-fought battles with pagan unbelievers.

History. When Gov. Diego de Velásquez found Baracóa unsuited to his purpose and in 1514 moved his headquarters to what is now Santiago, he found an Indian village on the site, so he established the Spanish settlement on the far side of the bay. Time and floods showed him his error, so ousting the aboriginals he founded the port which soon became the center of Spanish influence in Cuba. The coat-of-arms of the new villa was an escudo with a picture of the Virgin of the Assumption above one of Santiago the apostle on horseback, and the letters I.F.C., meaning Isabel, Ferdinand, and Charles. Velásquez induced a number of his friends to join him, among them Padre de las Casas, Pánfilo de Narváez, Juan de Grijalva, and Hernan Cortés. Later Cortés became mayor of the town, received a repartimiento of Indians to work his near-by plantation, which he stocked with some of the first cattle brought to the island, and by hard work and thrift became the master of 3000 castellanos; a goodly sum in those days for a man in his situation. This money was used by him in his memorable Conquest of Mexico.

On May 1st, 1518, Grijalva sailed out of Santiago on a voyage of adventure, and when he returned with the tidings that he had discovered Yucatan and coasted the lower shore of Mexico, Velásquez fitted out an expedition to find out more about Montezuma's realm. He put Cortés at the head of it, and on Nov. 18, 1518, amid great bustle and excitement, Cortés sailed with 6 ships filled with men and munitions on one of the most extraordinary expeditions of history. In the same year Narváez headed an expedition that explored the entire Gulf coast, and in 1520, at the head of 1000 men and 18 ships, he left with the governor's order to capture the now rebellious Cortés and bring him back to Cuba. But by this time Cortés had burned his ships and was in the Valley of Mexico engaged in winning for Spain her richest gem in the New World.

The first (300) African slaves to enter Cuba disembarked at Santiago in 1521, and in the course of the centuries were followed by many others. In 1526, when the port had 2000 inhabitants, a great fire destroyed the cathedral (which had been elevated from a parroquía in 1518), and many of the dwellings

of the porteños. The year 1538 was a momentous one for the port and for the American continent, for on the morning of May 31st, a squadron of ten big ships (part of an armada of 20 vessels which the Emperor had sent to reinforce Cortés in Mexico) carrying 900 men and captained by Hernando de Soto sailed into the harbor. With De Soto (the future discoverer of the Mississippi), who had been fighting with Pizarro in Peru, came his beautiful wife, Doña Isabel de Bobadilla, and Fray Bernardo de Mesa, from Toledo, the latter to take charge of the Santiago diocese. The object of De Soto's expedition was the conquest of Florida, and the bishop brought an imperial decree declaring that all lands discovered and colonized in La Florida would be subject to the Mitra Cubana. Great feasts were prepared in honor of the new arrivals, and 300 horses and 100 men — cavaliers, Indians, negroes, and whatnot, joined the expedition that was to plant the Spanish flag on the American mainland.

The military spirit of the porteños had been deeply stirred a fortnight prior to De Soto's arrival by an odd happening in the harbor. About the middle of the month a fine Sevillan *carabela*, with a numerous and well-armed crew had sailed into the harbor, with a Capt. Diego Pérez in command of her. She had been secretly followed by a covetous French corsair, which, 3 days later, slipped into the bay and attacked her. All during one day the two ships maneuvred and fought for the supremacy, but to the advantage of neither. At nightfall the captains declared a truce, politely regretted their inability the one to overwhelm the other, and mutually agreed to renew the struggle at a given time on the morrow — but only with swords and lances, since those were the proper arms for caballeros of their rank. For 3 consecutive days the *santiaguenses* sat on the environing hills and witnessed the odd spectacle of two beautiful ships sailing round and round the great bay, watching each other like gamecocks, and seeking an opening through which they might dash in and secure the mastery. On the night of the 3d day the Frenchman realized that the port authorities were helping the Spaniard, and foreseeing disaster for himself he sailed out and vanished in the darkness.

Late in Aug. amid a great fanfare and furore, De Soto led his squadron out of the harbor and headed for Havana. The flower of the Spanish youth of the district sailed with him. See Havana History. — Velásquez had died in 1524, and in his will had left 2000 ducats to be added to the sum given by the Crown for a new cathedral. When this was constructed he was buried in the walls. — Copper was discovered in the hills near Santiago in 1547 by a German named Juan Tessel, and each year thereafter hundreds of quintales of the refined metal were shipped to Spain.

Santiago declined in prestige when Havana was made capital

of the island in 1551, and in 1553, when 4 shiploads of French pirates captured the city, rioted in it for a month, and departed only when a ransom of 80,000 pesos had been paid to them, many of the porteños left it in disgust, and sought safer homes in other parts of the island. For many years English, French, and Dutch corsairs raided the port at frequent intervals, and their names and deeds stand out like red blotches in the gray records of the city. In 1580 severe earthquakes (terremotos) shook the region, destroying the cathedral and many private houses. In 1607, when the port had 4000 inhabitants, a Royal Cedula divided Cuba into two jurisdictions, Havana being made the capital of the W. half and Santiago the E. capital. This infused new energy into the people, but in 1624 when earthquakes again did great damage, many left the district.

In 1662, while Don Pedro Morales was governor, the city was attacked by 800 pirates headed by the redoubtable Henry Morgan. Unable to defend themselves against such a horde, the alarmed inhabitants fled to the hills. After luxuriating for a month in the abandoned homes of the townspeople, the corsairs looted the cathedral, took all the bells; robbed El Moro Castle of its cannons, then blew it up; captured three merchant ships that were anchored in the harbor, and after firing the town and giving particular attention to the destruction of the jail, retired with all the slaves and treasure they could carry to their stronghold in the Tortugas. Before leaving, Morgan sarcastically remarked that with a good gun and a dog he alone could have defended El Morro! Once again the unfortunate people were left penniless, destitute, and at the mercy of any invader. — Earthquakes continued to joggle the port, whose pride received a severe jolt in 1693 when the governor of Santiago and the E. section of the island was made a subject of the Capt. Gen. at Havana.

But the people did not lose heart. In 1698 Gov. Chavez sent an expedition comprising 2 frigates and 150 Spanish, French, and Cuban volunteers to attack the English at New Providence (now Nassau, Bahama), and when it returned with 100 prisoners, 22 cannons and 13 ships, the Spanish King (Felipe V., who with France had leagued himself against England, Austria, and Portugal) was so pleased that he conferred upon Santiago the title Muy Noble y Muy Leal — very noble and very loyal. — The English Admiral, Edward Vernon (1684–1757), having been repulsed at Cartagena, disembarked 5000 men at Guantánamo in July, 1741, and marched them overland to the attack of Santiago, but after 2000 of them had died of fever he withdrew. Another squadron under Admiral Knowles attempted to enter the harbor in the autumn of 1747 but was repulsed by the guns of El Morro. In 1757 a formidable earthquake shook the Santiago region, and was followed in 1766 by

one (the night of June 11) that demolished the greater part of the town and killed 125 of the people. A tidal wave rushed over the lower section and drowned every one in the neighborhood.

Life was at a low ebb in Santiago in the last decades of the 18th century. The municipal archives contain a curious document addressed to the Council of the Indies under the date 1781 and referring to it. It deplored the decadence of the port — the second Spanish capital founded in America after Santo Domingo; one where the great Cortés had served as mayor and from which the momentous expeditions that secured to the Crown all Nueva España (Mexico) had started —: it spoke of the lack of wharves, the impassable muddy streets, the indecent state of the Sala Capitular, and the miserable condition of Juan José, the local executioner, who was in rags and who did not possess a uniform in which to perform the duties of his office! The habiliments of the patron saint of the port were so old and dirty that the image could not be carried through the streets in any public procession! The fractional silver money (see Index) which the Spanish Mint had promised to send had not come, and there was such a scarcity of coins in circulation that *plata macuquina* (crude silver slugs) was used instead. In the absence of printing paper in the royal storeroom, a lot of French playing-cards that had been taken from a Portuguese pirate ship were stamped with the govt. seal, called *moneda de naipe* (playing-card money) and used in lieu of currency!

A later document records that certain usurious individuals, *poco temerosos a Dios y a la justicia* (fearless of God and justice) were fined 25 *ducados* each and given 2 months in jail for demanding an exorbitant premium between the playing-card money and the *cordoncillo*, or milled coins issued from the royal mint! — In Sept., 1782, placards posted throughout the city apprised the populace that El Santísimo Ecce Homo, and el Seráfico San Francisco de Asís had been appointed patron saints of the city in addition to St. James. Later, when a devastating drought dried up the region, San Juan Crisóstomo (wisest of the fathers of the Greek church in 354–407), and San Antonio de Padua, were added to the list! All these santos were paraded through the city and fervently urged to alleviate the sufferings of the people. — Frequently throughout the centuries there were uprisings among the slaves, and the hunting of *cimarrones* (runaway slaves) was a steady occupation of certain persons. Of the 25,000 population 8000 were slaves, and there was a recognized slave market in the city: also a whipping-place where rebellious slaves were taken to be punished by men who made a business of it. Cargoes of slaves from Guinea were entered at the custom-house as regularly as other importations of merchandise!

In the early years of the 19th century Santiago began to take

on its present character. The various reforms which had been operating in Havana gradually spread eastward to the old capital, and in time left its effects upon it. The city and surrounding country bore their share of the depression which followed each foreign attack on Havana — where beat the commercial heart of the island — and each, in turn, provided its quota of men and treasure spent in the revolutionary cause. In 1873 the city was the scene of an affair which created extreme tension between the U.S. and Spain. An American vessel, the Virginius, captured by Spaniards while engaged in filibustering, was brought into Santiago and its commander Capt. Joseph Frye (often referred to as the Cuban martyr) and his crew of 146 imprisoned in the old matadero (slaughterhouse). On Nov. 4, at 4 P.M., Capt. Frye and 53 of his men were led out and shot. But for the cool daring of Sir Lambton Lorraine, Commander of the British Frigate Niobe, who rushed his ship from Jamaica and threatened to bombard the city if the butchery were not stopped, the remaining 93 men under sentence would have been executed. Among those shot were Gen. Pedro Céspedes, Gen. Bernabé de Varona, and Jesús del Sur, all Cuban patriots; and Gen. Washington Ryan, an American. A tablet let into the wall of the present rastro, and a bust of the gallant Englishman, in the near-by Alameda Michaelson (which see) commemorate the event.

The Present City practically dates from 1898 when the American flag was raised (July 17) over the Palacio Municipal and Gen. Leonard Wood was appointed civil governor (from July, 1898, to Dec., 1899 — Gov. of Cuba from Dec., 1899, to May, 1902). Under his expert guidance it gradually evolved from a retrogressive bureaucratic stronghold disgraced by footpads, a grisly gallows, dirty lanes and unsanitary homes, into one of the most modern, progressive, charming cities in Cuba. The opening of the Cuba Rly. in 1902 was of transcendental importance, since it forever rescued it from an isolated seaport cut off from the world, and placed it within prompt communication with all the rest of the island. It is an important rly. terminus now, a shipping-point for all the S.E. section of Oriente Province, and known for its heavy exports of precious woods, sugar, honey, wax, cacao beans, hides, copper, iron, manganese, and other products. Big hawksbill turtles are shipped in quantities to American cities. Bibulous humanity the world round know it as the home town of the famous *destilería de Ron Bacardí*. Travelers between Jamaica and New York use it as a resting, and as a stepping-off place midway of the journey. American, Spanish and other steamships connect the city with world ports, and ships of the Compañía Naviera de Cuba link it up with the island ports. Its position near the windward passage, the principal entrance to the Caribbean Sea, makes it of unusual strategic value. The Mt.

Range at the W. of it is the Sierra Maestra; that behind the city is the Boniato Range. — Considerable wine is made in the neighborhood from the (purple, Catalonian) grapes grown in the contiguous viñedos. (Grapes are of recent importation. During the colonial régime the Spanish Govt. forbade the growing of grapes in Cuba to compete with those of Spanish vineyards.)

With all its progress Santiago has retained much of its Arcadian simplicity and its medievalism, and because of this, and its extraordinarily picturesque situation, coupled with its Spanish-Moorish character, it is the most attractive city on the island. In point of positive quaintness it is without a peer in Cuba. In few places will the artist or the lover of the odd in architecture find more to interest him. One of the most satisfying quarters of the port is that traversed by the Calle de Heredia alta (see the Pl. E.7) which runs E. and W. alongside the Hotel Casa Granda and is crossed by quaint side streets pieced out in some places by flights of steps like those in Naples. The small, flanking, polychromatic houses with jutting casement windows defended by wood or iron bars which sometimes support the *repisas* (brackets) and upper balconies (*balcones*) are the delight of sketchers. A striking irregularity characterizes some of them. Here one sees a house flush to, and even with, the street level; the next one may be 20 or more ft. above it and reached by fanciful steps that zigzag to and fro up the frontal wall to airy verandas out of which often look piquant faces. No Dutch street was ever more attractive.

The square, oblong, and ovaliform windows are of unfailing interest. Some are of Saracenic design, with Persian and Alhambraic suggestions, and with latticed blinds, or judas-windows so disposed that persons within can look out without being observed. The saunterer along the street ofttimes will catch the glance of a flashing eye or hear a whispered remark from behind these celosias; which are strictly Arabic in fashion. Some of the windows (ventanas) are like the oriels of the Middle Ages; others are bow-shaped, centering at the top in a sculptured enrichment; the mullions equally ornate. Still others support carved corbels or modillions that uphold even quainter balconies. The pan-tiled roofs that project out over these suggest a penthouse or a Puritan fortalice, or blockhouse. Certain of these pink, lavender, green, blue, salmon, and old-rose dwellings are said to contain hiding-places where in the early days treasure could be secreted from pirates, and political refugees from minions of the law. Others are believed to be connected by secret passages with the cathedral and the quays. Many houses have roofs that slope back, downward, from the street, with front rooms 15–18 ft. high and rear ones 8–10 ft. Corbel steps adorn some of them along the sides of the gables, from the eaves to the apex. Mellowed by time, and

thrashed by the elements during three or more centuries, they are in perfect keeping with the Spanish life of the port, which in colonial days was one of plot and counter-plot, of insurrection, piratical forays, Jesuitical and inquisitional boring from within, and all the subtleties and complexities that characterized the Iberian.

The House No. 9, in the Calle de Heredia, now occupied by the Academia de Bellas Artes, was the birthplace (Dec. 31, 1803) of the Spanish Creole José María Heredia y Heredia; immortal poet; one of the best loved of the Cuban bards, who translated Horace when 8 years old and wrote acceptable poetry at ten. Involved in an insurrectionist plot, he was forced to flee the country, and with the help of a beautiful woman (Señorita Arango, who is pictured with him in the Havana Templete), he escaped to the U.S. and spent two years teaching Spanish in Boston before going to Mexico, where he died in 1839. He was the Cuban Byron and Burns, and is best known for his famous Ode to Niagara, 25 lines of which are quoted on the marble tablet on the façade. The *placa* above the door refers to his birth. See Literature. — Across the street from the Heredia homestead is the Centro de la Colonia Española. — The big structure at the cor. of Heredia and Rodríguez Sts. is the Jesuit College. — Many others of the city streets are unusually picturesque, notably the Calles de San German, Rastro, etc. Some of them slope so sharply that the lower windows of one house may overlook the roof of its neighbor.

The Parque Céspedes, a quadrangular plaza near the geographical center of the city named for the revolutionary hero Carlos Manuel de Céspedes, formerly was the Plaza de la Reina, and in the 18th century contained a stone shaft surmounted by a figure of *Santiago* on horseback. For more than 4 centuries this spot was the social, commercial and ecclesiastical center of the city life, and to-day it is one of the most picturesque and animated of all the plazas. Diego de Velásquez, founder of the port and first governor of Cuba, who lived and died in a house on the cor. of the old Calle de Santo Tomás and C. Heredia, at the S.W. corner of the plaza, for years made it his custom to sit in the plaza at twilight, and to Cubans it is consecrated ground. It is highly picturesque in the evening when a good military band plays *danzones* and other popular music; shrill-voiced urchins on roller skates and go-devils dart in and out among the throng; and trim Jamaican nurses guard bevies of pretty little girls who in fresh, bouncy dresses have been led out to take the air. The old Palacio de Gobierno flanks it at the N.; the sightly Casa Granda Hotel with its open colonnade at the E.; the grim cathedral at the S.; and the Hotel Venus at the W.

The Casa Consistorial, or Palacio del Gobierno, or Alcaldía,

a modern structure on the site of an earlier one destroyed by an earthquake in the 18th century, faces the Parque Céspedes at the N. and houses the *Gobierno Provincial* and the *Ayuntamiento*. Among the old archives are some interesting documents relating to early transactions in the port. Major-Gen. Shafter, of the American Army of Occupation, and Gen. Leonard Wood, Military Gov. had their headquarters here after the surrender of the city in 1898, and from July of that year to May, 1902, the stars and stripes flew from the flagpole above it. The marble plaque let into the wall commemorates the restoration of the republic under the presidency of Gen. José Miguel Gómez, while Col. Rafael Manduley del Río was the civil gov. and Sr. Ambrosio Grillo mayor of the city.

In the roomy *sala* at the r. of the entrance is a large (8 by 15 ft.) painting of good color (the work of *J. E. Hernández Giro* in 1911) called La Jura de Hernan Cortés, and depicting that bold conquistador (of Mexico) taking the oath of office as mayor of Santiago in 1514; Fray Bartolomé de las Casas is shown officiating. Among the figures of Indians and Spanish notables is one of the painter Hernández — it being the habit of certain Cuban artists to follow the early Spanish custom of painting themselves into their productions (like Velásquez in *Las Meninas*). — There are other paintings of Cuban patriots; one of Theodore Roosevelt, and one of Woodrow Wilson.

The Santa Iglesia Catedral, dedicated to La Santísima Vírgen de la Asunción, and for centuries the focus of ecclesiastical power in Cuba, from a historic viewpoint is one of the most interesting cathedrals in the Americas. It is 4th in a dynasty erected on the site of the primitive parroquía (founded in 1514 and elevated into a *cathedra*, or bishop's seat, by a Papal bull of Adrian VI signed April 28, 1522), and it was the second diocese created in the New World — the first, or primate (*la primada*), that of Santo Domingo. For some years it had as suffragans the newly discovered territories of Florida and Louisiana, and in 1804, when Pope Pius VII issued an apostolic *bula* elevating it to La Iglesia Arzobispal de Santiago de Cuba (with the *prelado* Don Joaquín Ozés y Alzua as *arzobispo* in possession of the *mitra*) Havana and Porto Rico were suffragans to it. In thus giving it the primacy over the Havana diocese (whose cathedral was constructed as a parroquía) its antiquity rather than its wealth or power was the idea in mind.

The Cathedral has endured the vicissitudes of a curiously adverse fortune. In few instances has faith in the eternal verities been so necessary as in the case of this tangible expression of God and the Nazarene in the New World. English and French corsairs repeatedly wrecked and despoiled it; hurricanes have lashed it, and great fires and dreadful earthquakes have over-

whelmed it, but each time it has risen invincible from its dust and ashes: to-day it stands as a grim *memento mori* of the mutability of life and of the strange shifting of history. Its present permanence all the more strongly emphasizes its past impermanence. It has outlasted generations of worshipers, and unless destroyed by seismic contortions it perhaps will endure for centuries.

The original parroquía, which had become a cathedral when that of Baracóa was demoted, burned in 1526, and with 2000 ducats left by Velásquez for the purpose (and other funds supplied by the Crown), a cathedral replaced it in 1547. French corsairs sacked and burned this 6 years after its completion, and a new one had scarcely been dedicated in 1580 when an earthquake shook it so badly that its reconstruction was necessary. In 1604 while the bishop Fray Juan de la Cabezas Altamarino was in Bayamo on an official visit he was captured by a French corsair named Gilberto Girón, who had sneaked up from Manzanillo for the purpose. A ransom so large was demanded that the scandalized cleric refused to pay it, so for 80 days he remained in captivity. While negotiations were in progress for his release a group of valiant young *santiagueños* surprised Girón, killed him for his sacrilegiousness, and carried their beloved prelate back to his church. But in his absence this had again been looted by French pirates, and all the silver ornaments and sacred fitments taken. To avoid a recurrence of the catastrophe, the first official move to transfer the cathedral to Havana was made, but local opposition was so strong that it failed.

The bold freelance Henry Morgan robbed the cathedral of its bells and ornaments in 1662, and in 1666, its complete reedification was undertaken. Four years after this work was done (in 1677) a series of violent earthquakes still referred to as *el temblor grande* began (Feb. 11) and continued for 30 days. The cathedral and the convent of San Francisco were so badly joggled that the nave and the high altar of the former were destroyed and the latter practically ruined. A new cathedral was begun in 1686 and completed in 1690, and for about 70 years it enjoyed a well-earned repose. Then, in 1757, earthquakes again shook it but did no irreparable harm. In 1766, at midnight, a quake which lasted a full minute and which shook the port as a terrier shakes a rat, left the inside of the church a dusty ruin, with only the walls standing firm. Between midnight and 4 A.M. 30 or more shocks had completed the destruction of the port. Morning found Morro Castle and nine-tenths of the town in ruins and the people in terror. Repeated shocks in 1800, 1801 and 1802 shook the church so sharply that eventually its walls were torn down. The corner stone of the present structure was laid Aug. 15, 1810. Lack of funds delayed construction so that it was not until April 24,

1818 that Don José Vásquez, dean of the cabildo, blessed and dedicated the completed building.

A royal cédula dated Dec. 18, 1793, divided the Cuba diocese, giving to the Santiago cathedral jurisdiction over the east, and to Havana over the west sections of the island. Devotees still refer to a famous prelate Don Mariano Rodríguez de Olmedo y Valle, 2d archbishop of the Santiago diocese in 1824. He was so proud of his talents and his lineage that his coat-of-arms displayed the sententious motto: El que más vale no vale tanto come vale Valle; which, liberally translated, means: no matter how great a person may be he is not as great as Valle. His harshness and fathomless conceit irritated one of the assisting frailes who, wishing to teach him a lesson in humility, on a solemn occasion when the cathedral was filled with worshipers, began his sermon with: Excelentísimo e ilustrísimo Señor Arzobispo Metropolitano: El que más vale no vale nada en este valle de lágrimas (the greatest are nothing in this vale of tears); the rest of his discourse being on the sin of pride, the mutability of human affairs, the vanity of mundane pomp, etc. The church history records that the enraged archbishop imprisoned the doughty orator and later subjected him to a canonical reproof. — When the new church was shaken by an earthquake in 1852, the campanario was half destroyed and the cupola twisted out of shape, but the walls, more solidly built than their predecessors, were uninjured. Feb. 15, 1882, the cathedral was conceded the title Basílica Menor, and was so consecrated. A light temblor in 1887 joggled the structure but did not damage it.

The Cathedral faces N., and with the wide atrium covers a superficial area of 2125 meters. It is modeled in the severe Florentine style and displays few of the Hellenic enrichments which sometimes decorate similar churches. Its massive walls are 8 ft. thick and were constructed to withstand the temblores which so wrecked their predecessors. A peculiarity of the construction lies in the fact that the church floor and atrium are 18 ft. above the level of the plaza and are about on a level with the roofs of the fringe of shops which cling like swallows' nests along the front and one side of the esplanade. They were constructed with the double purpose of adding revenue to the church and forestalling the municipality in its intention to appropriate the space for a similar purpose. They materially detract from its appearance and afford the proletariat an opportunity to remark that "it was Christ who drove the money changers from the temple, but Santiago who brought them back!"

The diminishing 4-storied tower which rises at the E. corner serves as a campanario; that at the W. houses a clock which strikes the hours and quarters. The celosias which serve as windows are reminders of pirate days when an observer wished

to see and not be seen. The armorial bearing below the clock, with the sword in the form of a cross, is of Santiago; that on the campanile represents Cuba and is emblematic of the power of the state over the church. The triple entrance (which is much less used than that on the W. side) is adorned with classical Corinthian pillars and pilasters. The splendid colossal marble figure above the center, with a trumpet, weighs 14 tons; is 50 ft. high; rises 73 ft. above the pave; is copied from the Angel of Samothrace; is of Italian provenience; was placed in position in 1925 and represents the *Angel de la Justicia.* The statue in the nicho at the l. is of Columbus; that at the r. Fray Bartolomé de las Casas. The Latin inscription above the entrance, at the r. of the main door, apprises one that the renovations in the interior date from 1922, were the work of the Archbishop Felix Ambrosio Guerra y Fezia, and were begun on the 4th centenary of the erection of the parochial church to a cathedral. The one above the l. entrance refers to this act, during the time of the first bishop Michael E. Ramirez, of Salamanca.

The Interior reflects the typical plan of the Metropolitana of St. John Lateran at Rome (with which the church is associated), the famous "mother of all the churches." It is often called *La Metropolitana,* and like the original basílica (or stoa, or portico in which the king-archon dispensed justice in Athens) the plan is an oblong rectangle with a broad central nave separated from the side aisles by rows of columns. There are 4 of these lateral *pasillos,* and the massive four-square pillars 3 ft. on a side which form the separating arches impart an impression of great solidity. It is 130 ft. wide, 135 ft. long to the *barandal* and 105 thence to the back end of the *coro,* thus making it the largest of the Cuban churches. It is the only true cathedral on the island, all the rest having been built as parroquías. Two side entrances, several mediocre stained glass windows, and the customary media naranja (literally half orange) or cupola or cimborio above the apse, admit light to the vast inclosure.

The severity of the gray façade is here counterbalanced by considerable decoration and warmth of color, light blues and grays the dominating tones. While there is an elaborate profusion of arabesques and connoting enrichments, they are blended in a note of moderation and refinement. Most of this decoration is the work of the skilful, scholarly, and greatly reverenced Monseñor Felix Ambrosio Guerra y Fezia, archbishop of the diocese from 1916 to 1925 — when he was called to a higher position at Rome. — The vaulted ceiling above the nave is a maze of blue *lunetas* with white rosettes in the center. Near the middle these are grouped around a vividly beautiful Assumption, the work of Luis de Sangles, in the color tones and after the style of Murillo in his third manner. In the

spandrels of the arches which delimn the aisles, each above a charming little cherub in high relief, are paintings of the Fathers of the Church; 1st at the l. San Jerónimo; 2d San Ambrosio; 3d San Agustín; 4th San Gregorio Magno: 1st at the r. San Basilio Magno; 2d, San Gregorio de Nacianzo; 3d San Atanasio, and 4th San Juan Crisóstomo. In the spandrels above the lateral aisles are medallions with Latin inscriptions referring to the Virgin; the 1st, *Sicut Rosa* (her fragrance was that of roses); 2d, *Sicut Palma* (she was as graceful as a palm); 3d, *Sicut Lilium* (the beauty of the lily was hers); 4th, *Sicut Nordus* (she was like the narcissus).

The pictorial inscriptions above the r. aisle refer to episodes in the life of the Saviour; the 1st illustrates the fable of the pelican which is supposed to tear its own breast and feed its young with the blood which flows from it; 2d, Christ as the Lamb of Sacrifice; 3d, the Chalice (*caliz*) or with the wine used in the celebration of the eucharist; 4th, the Doves (souls) of Peace drinking the divine blood of the Fountain of Life, which is Christ. In the aisles, above the medallions, is a series of oblong paintings (by Luis de Sangles in 1922) inspired by Monseñor Guerra and representing scenes in the life of the Virgin. Beginning at the 5th arch, the picture shows La Presentación of the Virgin in the Temple, by her parents; 2d, arch 4, Los Deposorios, or the Marriage of the Virgin to San José; 3d, La Anunciación, the tenderly beautiful scene where the Virgin is apprised that she is to be the mother of the Christ Child; 4th, En el Cenácolo (Hall of the Last Supper); 5th, La Asunción; 6th (5th arch, r.), Vocación de Santiago; Christ calling St. James into his service; 7th, Despedida de los (Christ bidding farewell to the) Apóstoles; 8th, Aparición (of the Virgin and Child) a Santiago en Zaragoza; 9th, Martirio de Santiago (the painting at the upper end of the 2d r. aisle symbolizes this), and 10th, Glorificación del Patrono (worship of the titular santo by citizens and clergy of the city).

Hanging against the arch supports are the Fourteen Stations of the Vía Crucis, spirited in action, of exceptionally good color, and ranked as the best of their kind in Cuba. Read in the following order they depict 1st (at the end of the l. transept) Jesus Condemned by Pilate; 2d, Jesus carrying the Cross; 3d, Jesus stumbles; 4th, Jesus meets his mother; 5th, Jesus is helped by Simon the Cyrene; 6th, the (so-called) Veronicon (illustrating the tender legend of the woman of Jerusalem (la Verónica) who gave Jesus a handkerchief with which to wipe his brow, and upon which was miraculously left an impression of his face); 7th, Jesus falls the 2d time; 8th, Jesus meets the pious women of Jerusalem; 9th, Jesus falls the 3d time; 10th, Jesus is stripped of his garments; 11th, Jesus is nailed to the Cross; 12th, Jesus is crucified; 13th, the Descent from the Cross; 14th, The Entombment. — The red crosses on

the walls are the ancient symbols of this tragic event. — The paintings in the center of the arch at each end of the transept are of Christ, and Mary. Angelitos in high relief adorn the interior of the *cimborio*, and in the arches beneath, also in *alto relievo*, are the Doctors of the Church. At the r. and l. of the presbiterio are iron-railed *ambones* (pulpits) from which are read the *epistolario* and the *evangelio*.

The 1st chapel at the r. as we enter the main door shows Nuestra Señora de los Mercedes rescuing anguished souls from purgatorial fires. The adjacent altar, a striking and costly affair of gold and marble, is dedicated to the greatly venerated San Tarcisio, whose life-like effigy (the work of Victor Ferraro of Turin) reposes in an elaborate glass case with angelic figurines at either end. The relicario has a golden door. The painting at the altar is La Piedad. (According to the legend *San Tarcisio*, usually referred to as the Little Martyr of the Eucharist, was an acolyte and disciple of Pope Stephen I. (254–57) at a time when Christians were persecuted in Rome and were obliged to hold their meetings in the catacombs. On one occasion when a bearer was needed to carry the symbol of the Holy communion to condemned Christians in the Mamertine prison, *Tarcisio*, a mere child, begged to be honored with the dangerous mission. He was killed in transit by an enraged mob.)

Beyond the side entrance is an altar dedicated to the Mex. Virgin of Guadalupe. The capilla at the end of the aisle is dedicated to El Santísimo Salvador. At the rich altar a delicately beautiful gold baldaquino shelters a noteworthy sagrario with a gold door in which is incised a figure of Jesus of the Sacred Heart. The solid silver lamp is centuries old and of unknown origin. The 1st altar at the l. (of the main door) is in the form of a grotto dedicated to Our Lady of Lourdes. The 2d, with figures of the Mater Dolorosa and San Juan symbolizes the Crucifixion. The 3d has for its central object a painting of San Pedro and the Christ child. The 4th a painting of La Vírgen de la Asunción, patroness of the cathedral. The 5th a reproduction of the famous chapel of La Vírgen de la Caridad of Cobre.

The High Altar (which in Christian churches replaces the throne or tribune of the Roman pretor) is a resplendent structure in the *Toscano* style notable for the richness of its fitments and for the handsomely colored baldachin shaped like a capitol dome and supported by 10 fluted Corinthian columns. The figure above it is *El Redentor;* a supplementary one of ivory is seen below. The marble statues are Christ and the Virgin. The old and valuable painting of Christ tied to the Column (Cristo maniatado a la columna) and awaiting his sentence by Pilate, is one of the most revered objects in the church. — According to the records this picture was painted by Francisco Antonio, in Cartagena, in 1619, and brought to Santiago in the

same year. It was placed on the high altar of the old cathedral, and one day, in 1630, while Don Juan de Lizano Luyando was chanting the mass, he observed with astonishment that the figure of the Ecce Homo was perspiring. Realizing that a miracle was being performed he called his superiors to verify it. Repeatedly in the years which followed, the sainted image renewed the miracle, to the intense joy and adoration of the parishioners! — The massive, elaborately chiseled silver altar frontal is 12 ft. long and was brought from Venezuela in the last century. The marble statues are of Santiago, and Santa Rosa de Lima, the first American-born (Lima, Peru, 1583, died in 1617) santa of the Catholic Church. The 3 great gilded *blandones* (candlesticks) are worth looking at. Bibliophiles will be interested in certain of the illuminated books on the atril at the rear of the altar.

The Coro contains some handsomely carved *sillones* that have been imprudently restored with varnish. The central *silla* with the mitre is reserved for the archbishop. The two richly emblazoned shields display the arms of the Spanish sovereigns who were patrons of the church in times agone. The twin organs (of Spanish origin), instead of being in their customary place above the main entrance, occupy positions at the r. and l. of the coro. The Sacristía, or *Sala Capitular*, where the *cofradía* used to meet, is entered from the rear of the high altar and contains, among the church furniture, an old painting of St. Peter, and another of a Cristo Crucificado.

The Archbishop's Palace (palacio arzobispal, or arzobispado) is just W. of the cathedral, facing the Calle Heredia. A personal invitation from, or a letter to, the Archbishop is necessary to gain admittance. The rather nondescript, quadrilateral building contains, among other things, some rare and beautiful specimens of majolica of the Giorgio di Gubbio School; some fine pieces of antique mahogany furniture, and whatnot. Prominent among the paintings are portraits of the long dynasty of prelates who served the cathedral from 1522. From the W. windows of the private reception room one commands a superb view over the city, to and beyond the bay, and the point where the first Santiago settlement was founded.

The Church and Convent of San Francisco flank the Parque Capdevila in the west-central quarter of the city (Pl. D.8), were established by the Franciscan fathers in 1603, were wrecked by the temblor of 1677, and reconstructed on the site in 1806. They are the property of the Padres Paulistas Misioneros, or Missionary Priests of St. Paul. The marble floor of the huge nave is a gigantic gravestone, for beneath it, the presbiterio, and in the adjacent convent garden, lie a long dynasty of friars and *parroquianos* who served the organization during its 3 or more centuries of existence. The altars of the two side aisles of the nave are dedicated to San Antonio, San

Juan Nepomuceno (patron of the colored folks), Santa Teresa, la Vírgen del Carmen and other santos and santas. The handsome little chapel at the r. of the high altar is dedicated to El Santísimo Sacramento and contains a much revered rood of the Cristo Crucificado — whose feet are worn by the countless lips that have passionately kissed them. The central group at the main altar is terra-cotta and represents the Sagrada Familia.

The High Altar, at the end of the nave, a richly decorated baroque creation in white and gold, has for its central figure a charming Inmaculada, with San Francisco de Asís, and San Vicente de Paula (founders of the congregation of Paulistas) at the r. and l. The bizarre figure wearing a pigtail, at the r. of the presbiterio, is the Beato Juan Gabriel Perboyre, a beatified worker martyrized in China in 1875. The altar at the l. perpetuates La Medalla Milagrosa (see Index). The altar dedicated to La Anunciación, with a descriptive painting of the act, is a relic from the original church. The Sacristía, at the l., contains some old paintings of no particular merit.

The Parque de la Libertad (Pl. D.5) in the N.E. quarter of the city, on the Vista Alegre car-line, contains a tall, circular Columna de la Libertad surmounted by a Phrygian cap and dedicated to the veterans of Oriente Province who fought in the wars for independence. The soldierly figure on the solid marble pedestal is Gen. Joaquín Demetrio Castillo Duany (1857–1902), a revolutionary hero. One of the 4 bronze cannons here bears the date 1711. — Overlooking the upper end of the parque is a marble monument to the memory of the one-time governor, Gen. Francisco Sánchez Hechaverria (1854–1902). The handsome marble figure of a woman placing a wreath at the hero's feet typifies Cuba Libre. A fine bronze inset graphically portrays the general in the act of leading his troops to victory. — From this high point one commands an extensive view over the city and the surrounding country.

El Parque de la Epopeya (epic park), at the junction (Pl. C.3) of the San Juan carretera and the fine paseo (Ave. República) leading to Vista Alegre, was created specially for the beautiful memorial to **Theodore Roosevelt,** unveiled here Dec. 14, 1924, in the presence of Mrs. Roosevelt, the Cuban president, Gen. John J. Pershing, the Am. Ambassador, Gen. E. H. Crowder, and many other notables. The striking cenotaph comprises a bronze bust (designed by James Earl Frazer) on a (Rocky Creek) granite pedestal and base (the work of Henry Bacon, designer of the Lincoln Memorial). Above the lifelike bust is Roosevelt's famous dictum: " Those only are worthy of life who do not fear death." The inscription on the base explains that the memorial was erected by the Rough Riders' Association, the Rotary Club of Santiago, and the Roosevelt Memorial Ass'n, to commemorate the services of Theodore

Roosevelt to Cuba during the war for independence. Major General James G. Harbord, of the U.S. Army (who was with the Rough Riders in Cuba), represented President Calvin Coolidge and made the dedicatory address.

Aguilera Park (or Plaza de Dolores, Pl. D.6) contains a bronze statue to the memory of Francisco Vicente Aguilera (1821–77), one of the leaders in the insurrection at Yara (Oct. 10, 1868), when Carlos Manuel de Céspedes proclaimed a Cuban Republic and promulgated a Declaration of Independence. The inscription on the side of the shaft expresses Señor Aguilera's patriotism: "I desire my country's happiness even at the cost of my own. — A man should resign himself to everything but forgetfulness of duty and honor."

The Parque Estrada Palma (Pl. F.7) contains an imposing monument to the patriot and first president of the new republic, Tomás Estrada Palma. The massive seated figure tops a square pedestal with bronze insets depicting episodes in the war for freedom. The marble woman typifies Cuba Libre.

The Plaza de Flor Crombet (Pl. D.7) contains a curious mineralized monument to the memory of Flor Crombet (1848–1895), a revolutionary hero and descendant of the French refugees who came to Santiago in the 18th century. — The poor little Caridad Church (or Iglesia de Santo Tomás) which flanks the parquecito dates from 1719 and in 1727 was elevated to a parroquía auxiliar of the Sagrario of the Cathedral. Its tutelar is St. Thomas, and it contains nothing to interest the visitor. — **The Paseo Martí,** a jejune spot (Pl. B.8) with a few dusty trees, contains a marble bust of Desiderio Fajardo Ortiz, a Cuban patriot, educator and journalist (1862–1905). Not far from this paseo is the old **Matadero** with a bronze tablet (placed there by Gen. Leonard Wood) commemorating the execution of many of the crew of the blockade-runner Virginius (see Index). — A short walk N.W. brings one to

The Cementerio General, or Necrópolis, at the N.W. edge of the city, flanking the Calzada Crombet, and called the New Cemetery to differentiate it from the old burying ground in the E. quarter. It contains the tombs of many of Cuba's illustrious dead. Down the first avenue at the l. of the entrance is the modest tumba of José Martí, with a bust of that hero and an inscription to the effect that he fought at Dos Ríos May 19, 1895, and that "a man dies on the cross in one day, but that every day he must so learn to die." Also that "one dies contented when one has accomplished a great work." The tomb of Tomás Estrada Palma (1835–1908) is an imposing structure reached by 6 graduated steps and embellished with a heroic figure in bronze of a stricken woman (the Cuban nation) placing flags on the patriot's bier. The inscription (by Sr. Palma) says, "I would rather die with dignity than live in infamy." The bronze plaque symbolizes the separation of home, happi-

ness and justice, from avarice, envy and hate. — The huge memorial at the l. of the central avenue commemorates the brave Spaniards who died in the defense of San Juan Hill and El Caney during the Spanish-American war. Among the many other monuments is one of the patriot Carlos Manuel de Céspedes, and another to the *Mártires del Virginius;* the latter erected by the American and British colonies in Santiago.

The Alameda Michaelson flanks the bay at the S. of the rly. station (Pl. F.9) and commemorates the English Admiral Sir Lambton Lorraine, who commanded the war-frigate Niobe at the time of the Virginius massacre. The bronze bust (at the N. end) was dedicated Feb. 24, 1922, by the Cuban people as a tribute of homage and gratitude to the brave officer who by his promptness and courage saved the lives of 93 men sentenced to be shot. The inscriptions on the E. and W. face of the speckled granite base apprise one that Lorraine was born Nov. 17, 1838, and died May 17, 1917. That on the S. face is the spirited letter which he addressed to the Military Commander of Santiago as soon as he heard of the proceedings. Translated it reads: "I have no order from my government because it is unaware of what is happening, but assuming the responsibility, and convinced that my conduct will be approved by S.M.B. because the act under way is contrary to humanity and civilization, I demand that you immediately suspend the dirty butchery in which you are engaged. I deem it unnecessary to tell you what my conduct will be if my demand is not complied with." Lambton Lorraine, Nov. 8, 1873. — The huge projectile near the fountain is a relic (picked up in the city) of the bombardment of Santiago by the American squadron, July 11, 1898.

The bronze and marble tablets let into the front of the house No. 9, in the Calle Aguilera baja, advise the traveler that "In this ancestral mansion (solar) the poet and writer Enrique Hernández Miyares was born Oct. 20, 1859," and that "he died in Havana Aug. 2, 1914." The verse is from his most famous poem, La Más Fermosa; a poignant eulogy, in lyrical Castilian, of Don Quijote de la Mancha and his faithful squire, Sancho Panza; and an advertence to the fact that although our lives are a struggle between reason and imagination, between the real and the ideal, and albeit we recognize with bitterness the perpetual contrast between the greatness of our aspirations and the inadequacy of our faculties, the finest thing (la más fermosa, or hermosa) to do is to carry on, as did the *Caballero de la triste figura.* — The shield is that of ancient Cuba, with the Vírgen de la Caridad de Cobre at the top, and Santiago, on horseback, below.

The House No. 9 in the Calle Castillo Duany (formerly Santa Lucia) was the home, during the Spanish American War, of the British Consul General Frederick W. Ramsden

(died at Kingston, Jamaica, in 1898), a stanch and helpful friend to all Americans. In token of gratitude and esteem for his humanity to American Naval prisoners, and to perpetuate his memory, Gen. Leonard Wood caused to be erected in the house (at the l. of the zaguán) a tablet outlining the above.

The Museum (el museo), at the cor. of the Calles de Pío Rosado alta and Aguilera (Pl. E.7) is open daily, free, and contains a small but interesting collection of Indian relics, mementoes of Cuban wars, military trophies, paintings and whatnot. Paleontologists will be interested in the Siboney relics from caves on the slope of Turquino Mt.: the stone axes are counterparts of those used by certain Polynesian and continental American peoples in prehistoric times. The best among the paintings are by a celebrated local artist *Juan E. Hernández Giro*, who painted the Jura de Cortés in the Municipal Palace. The picture of a little blind girl standing on a street corner playing a violin to help her blind mother is pathetic, well conceived and well executed. Certain of his nudes are more realistic in conception than striking in execution. His Cleopatra and the Asp is worth looking at; the San Antonio is of such good color that it recalls certain of Miguel Cabrera's best work. The Americans charging up San Juan Hill is inspiriting. — The Incendio y Salida de Bayamo refers to the burning of that town by the inhabitants during the revolution of 1869. The Madonna and Child is a copy of one of Murillo's masterpieces. The La Vía Láctea, by Goodman, is an encouraging argument against a possible milk famine.

Santiago Bay (la bahía), 6M. long by 2M. wide with a varying depth of 30–60 ft., is one of the finest and most beautiful in the world. To Americans it is one of the most historic in the W. hemisphere. It is so completely landlocked that the entrance (960 ft. wide between the outer points; 180 ft. just inside) can scarcely be discerned as one approaches it from the sea, and in this respect it strongly recalls Sydney's famous harbor in New South Wales. From the ship's deck the coast presents an apparently impenetrable front, and one looks in vain for an opening between the frowning hills. Mariners locate the entrance by the weather-beaten old Morro Castle which stands at the W. edge of an extensive (9M. long E. and W.) flat ridge of moderate height at the E. point of the harbor. Also by the harbor light (visible 22M. at sea) which flashes white 310 ft. above the water in a truncated pyramidal tower 100 yards E. of the castillo. An additional landmark is the remarkable valley which divides the E. from the W. branch of the Sierra del Cobre, behind the city, and more readily distinguishable from the fact that the mts. form an almost continual rim around Santiago. The commanding range which stretches grandly to the W. is the Sierra Maestra — backing the coast from Santiago to Cabo Cruz, and culminating (about

50M. distant) in the splendid Turquino Peak (see Index). It was on this forbidding coast that Admiral Cervera's ill-starred fleet was driven ashore by Americans on the fateful July 3, 1898, and it was at the Turquino Surgidero (anchoring place) that the crippled battleship Colón was beached.

One is almost under the grim walls of El Morro before one sees the rift in the high coast which forms the entrada. Just within, opposite Morro, is the old Socapa Castle, once an important battery, now a ruin. A short distance N. of El Morro, on lower ground, is the star-shaped Estrella Point Battery. North of Socapa is the entrance to Níspero Bay. Of the several islets near the entrance to the bay the most conspicuous is Cayo Smith, a popular watering place. On the E. side of the fairway, about 200 yds. E. of Smith Cay, with 30 ft. of water above them, lie the remains of the U.S. ship Merrimac, a huge iron mass which deflects the compass needle as mariners leave it on the starboard hand. About 5M. inland, at the extreme N.E. indentation of the bay, on gradually rising ground, Santiago city spreads fanwise in picturesque abandon. Albeit the bay water is deep enough to float any ship, only those of relatively light draft (*calado*) can dock (*atracar*) at the piers (*muelles*) alongside the rly. station.

Sailing vessels entering the harbor usually carry their loftiest sails spread to catch the wind above the elevated shore — just as do the picturesque Chinese junks that thread the inland waterways of China. Yachtsmen may like to remember that from May to Oct. (in the rainy season) the current is strong in the channel, and that at this time the harbor cannot be entered or quitted without a steady breeze. Also that sudden and disquieting local squalls (*chubascos*) are apt to sweep over the bay. In winter, when N.E. winds prevail, sailing vessels sometimes are unable to enter. In summer, during a N.E. storm, the weather is apt to be thick and bad; heavy seas then close the entrance and make it difficult to recognize: so to try to make the harbor is perilous.

Morro Castle overlooks the entrance to the bay at the E. point; is about 6M. from the city wharves; 200 ft. above the sea; and is a popular resort. Motor launches (consult the hotel manager) ply to and fro at frequent intervals. Its standing walls, from which fine views are obtainable, are of rubble many feet thick, with sentry walks along the top, parapets, scarps, counterscarps, long flights of worn steps, and dungeons (*calabozos*) where many Cuban patriots have been imprisoned. Lt. Richmond Pearson Hobson was held here in July, 1898, so that the Americans would not bombard the fortress. This was built in 1640 by Gov. Pedro de la Roca y Borges, and because of it was long known as El Castillo de San Pedro de la Roca. (St. Peter of the Rock). The pirate Henry Morgan blew it up in 1662, but it was reconstructed 2 years later by Gov. Pedro Morales,

who also built the Punta, Estrella, and Santa Catalina batteries. It is smaller and less picturesque than the Havana Morro, and is but a simulacrum of its one-time strength and beauty.

Vista Alegre, a delightful park-like suburb and pleasure resort with many attractive homes at the N.E. edge of the city, beyond Epopeya Park, on El Canay Road, is reached by tram-cars (frequent service) marked *Vista Alegre.* By remaining in the car until it rounds the Casino to return, one can get a comprehensive idea of the fine playground, etc., embraced in the Club House grounds. Herein is a monument to Emilio Godoy Agostini, founder of the club and café in 1922. Near-by, on the Avenida de la República, is a beautiful white marble statue on an indecorous concrete base of the celebrated poet José María Heredia (see Index) embellished by an angelic figure of a woman holding a harp in her arms. The eagle at the poet's feet symbolizes the flights reached by his poetic fancy. In charm of suggestion and execution the statue is one of the handsomest in the country. The inscription on the E. face refers to him as the immortal singer of the homeland and of the Niagara cataract. That on the N. face advises that he died in Toluca, Mex. May 20, 1839. — The Carretera which flanks the colony at the W. goes to 3M.

El Caney, a primitive village made famous during the war between the U.S. and Spain. The fotingo fare from Santiago to the village and back is about $3. A cheaper way to reach it is to board one of the motor buses (fare about 50c. for the round trip) which ply regularly between the city and the Caney plaza. A good walker can make it from Vista Alegre under an hour. The country is safe and attractive. The blue-tinted houses which face the Caney plaza served as fortresses during the war. The old Parroquía de San Luis dates from 1686 and is tottering to its fall. Cocoanuts, mangos, and pineapples thrive in the environs. On El Viso Hill (about 1/4 M. S.E.) is the old fort, now in a ruinous state, around which a battle raged July 1, 1898. One of the old guns still futilely points toward San Juan Ridge. On the slope of Alto Coronal Hill is the American Cemetery where some of the soldiers killed lie buried. See the reference to San Juan Hill.

San Juan Hill (*loma*) and **The Peace Tree** (*árbol de la paz*) are on the N.E. outskirts of the city (Pl. C.1) within easy reach. Fare by auto about $2.50 for the round trip. This can be saved by taking a Vista Alegre tram-car to Epopeya Park and following (r.) the Calzada Roosevelt (Carretera de San Juan) for about a mile. The neighborhood is clean, safe and attractive, and the hard-surfaced pike affords good walking. In season the countryside flames with the flowers of the flamboyant tree. We come first to

The Peace Tree, a towering seiba which commemorates a treaty of peace (*tratado de paz*) signed here July 16, 1898, with

Gen. William Rufus Shafter (1835–1906) representing the Govt. of the United States, and Gen. Torval signing for Spain. It stands in an enclosure just off the road at the r. Two cannons guard the entrance. The guardian of the inner gate will not refuse a small fee. Ranged round the base of the wide-spreading tree are 5 great double bronze tablets in open-book form with the names of the soldiers killed, the companies to which they belonged, and other data relating to the taking of San Juan Ridge. Some Spanish cannon with the dates 1768 and 1784, and some American ordnance used in the bombardment of July 10, 1898, stand near the base of the tree. — Across the main highway near the Peace Tree a pylon marks the entrance to a *Raja Yoga Colony* founded by Catherine Tinglay in memory of the heroes of 1898. The twin tablets bear quotations by H. P. Blavatsky and W. Q. Judge, of the Theosophical Society of Point Loma, California. — A short walk up the road brings us to

San Juan Hill, crowned by a brick fortress in the form of a tile-roofed mirador that stands on the site of the old Fuerte de San Juan. Two Spanish cannon with the dates 1768 and 1769, and other ordnance guard the spot. Around the inner side of the upper story of the mirador (or lookout tower) are bronze arrows that indicate the direction of Morro Castle, the R.R. Bridge, El Pozo and other points from which the Americans advanced on the fortress. With the aid of these pointers, and a knowledge of the distance, the Spanish defenders of the fortress got the American range and with the guns below shelled the troopers as they advanced. Grimes's Battery A., of the Second Artillery, stationed at (2900 yds.) El Pozo, opened the attack at 7.30 A.M. July 1, 1898. Capron's Battery K. of the First Artillery began shelling (4100 yds.) El Caney at 6.30 A.M. A bronze tablet let into the wall tells the story of the assault. — The white monument stands to " The Memory of the officers and men of the U.S. Army who were killed in the assault and capture of this ridge July 1st, 1898, and the siege of Santiago July 1st to July 16th, 1898, in the war between Spain and the United States." — From the mirador one gets sweeping views over the smiling, sun-drenched, fruitful country, with the spires of Santiago sparkling in the distance. — Just below the Fort is the Pozo de San Juan, a well and a municipal pumping station from which Santiago gets some of its drinking water.

The War with Spain began April 21, 1898, when President Wm. McKinley (1843–1901) ordered the American fleet at Key West to sail at once to Cuba. Within an hour after receipt of the telegram Rear-Admiral Wm. T. Sampson (1840–1902) with his ships was out of the harbor and on his way. The aim was to intercept, if possible, the Spanish fleet in command of Admiral Pascual de Cervera y Topete (1839–1909) bound for

Cuba to help the Spaniards there. His fleet, comprising the armored cruisers Cristóbal de Colón, the Infanta María, Almirante Oquendo, the Vizcaya, Reina Mercedes, and 3 swift torpedo-boat destroyers, reached Santiago harbor May 19, and on May 28 was discovered by Commodore Winfield Scott Schley who, with a flying squadron composed of the flagship Brooklyn, the Massachusetts, Texas, Iowa (commanded by "Fighting Bob" Evans), the Marblehead, Minneapolis, Castine, the torpedo boat Dupont, the auxiliary cruiser St. Paul, and the coaling ship Merrimac and others, had been watching the harbor of Cienfuegos in the belief that the Spaniards might come there. In a few days Rear-Admiral Sampson, with the flagship New York and the battleship Oregon (which had sped 15,000 miles from Puget Sound, around Cape Horn, to be present at the fray); the cruiser New Orleans, and several auxiliary vessels and torpedo boats reinforced Commodore Schley and advised Washington that Cervera's fleet was bottled up in Santiago.

To make this imprisonment more effective Lieut. Richmond Pearson Hobson, in an act of daring that raised him to the pinnacle of fame, took the coaling ship Merrimac, and by night endeavored to anchor and sink her in the narrow channel of the harbor mouth. That she was not sunk at the spot intended was due to her rudder having been shot away. As if by a miracle Hobson and his 6 companions who had volunteered for the heroic exploit were unhurt and were captured by the Spaniards on the following morning, clinging to a raft. Because of the impediment in the channel, the many sunken torpedoes, the fact that the heavy Spanish batteries on the lofty fort could sink any ship that approached the harbor mouth while the American guns could not be elevated sufficiently to destroy or silence them, the commander of the American fleet deemed it prudent to remain outside until a land force could capture the harbor forts, clear the channel of mines, and enable the ships outside to steam in and engage the enemy.

Commanded by Major-General Wm. R. Shafter and under the protection of the guns of 14 armed vessels of the U.S. Navy led by the battleship Indiana, 35 transports carrying 16,000 men of the Fifth Army Corps anchored off Daiquirí and Siboney (16M. E. of Santiago) June 20, 1898. After shelling the Spanish troops out of the towns, the men and most of the supplies were landed, and by the 23d the advance upon Santiago had begun. Gen. Shafter's problem was to capture the city before the Spanish Gen. Linares with his 13,000 troops could escape, and Gen. Pando, approaching from the N., could bring in his reinforcements of 8000 men. — Anticipating the invasion the Spaniards had erected a score or more blockhouses (fortines) on as many hills about the city, and had reinforced them with ramparts of broken stone, bags of sand, etc., and sur-

rounded them with rifle pits and barbed-wire entanglements (*enredos de alambre de púas*). The strongest of these fortified places was *El Caney*, about 4M. N.E. of Santiago, and *San Juan*, a mile at the E. and about 10M. from Daiquirí. Within these forts and lines of trenches were thousands of seasoned Spanish troops of unquestioned courage, armed with quick-firing Mauser rifles that could throw a hail of death into any troops advancing toward them across the open country. The invaders were obliged to traverse this country in order to reach their objective, Santiago.

As the First Regiment of the U.S. Volunteer Cavalry (commanded by Col. Leonard Wood, and Lieut.-Col. Theodore Roosevelt, and popularly known as the Rough Riders) advanced over a trail which branched off from the Siboney, or Pozos, Road (leading from Siboney to Santiago), but which later joined it at the village of Las Guásimas (guásima is a species of Cuban tree), the men (with certain colored regulars, 1200 in all) were attacked (at Las Guásimas) by 4000 entrenched Spaniards, who, after 2 hours of heavy fighting, retreated toward Santiago. In this first battle 52 Americans were wounded and 16 killed, among the latter Captain Allyn Capron, and Sergeant Hamilton Fish. The colored regulars fought with conspicuous bravery.

Because of the impassable roads it was soon found that the heavy siege guns could not be transported across the country: this added greatly to the peril of the situation. Fever and the excessive heat affected the unimmune men, and time was precious. A general advance along the American line was therefore ordered and begun June 30th; the light Capron battery was detailed to a position near El Caney fortress; Capt. Grimes's battery was sent to El Pozo Hill (about 1/2M. E. of San Juan), and Gen. Duffield's brigade of Michigan Volunteers went to the attack of Aguadores, a town on the sea coast S. of San Juan and E. of Morro Castle. Gen. Lawton's division was ordered to attack and capture El Caney at 6.30 A.M. on July 1, then return S., join Gen. Kent and Gen. Wheeler's divisions at San Juan, and on the morning of July 2d to capture that fortress.

El Caney Village stands in the N.E. angle of an upland valley about 2M. off the main road taken by the army in its advance upon Santiago. In the valley are several isolated knolls that once formed a part of the Sierra Maestra Range which encompasses the section on the E. and N. A short distance S.E. of the little plaza is a conical hill about 100 ft. high known as El Viso (prospect). Surmounting it, and forming the central point of the Spanish defences, was an antiquated stone fortress which the defenders had skilfully protected by rifle pits and barbed-wire entanglements. Every house near the plaza had been fortified by breastworks of cobblestones, and

the church had been converted into a fort. Blockhouses connected by trenches and runways connecting with the other defensive works were placed here and there, and along the roads the enemy was expected to travel were squares of bright tin whose exact range was known, so that when the troops passed them a fatal fire could be directed upon them.

The Americans made the mistake of undervaluing their enemy, who fought heroically and with a deadly precision. In the belief that El Caney could be taken before breakfast and with little resistance, Gen. Lawton started the Second Division early in the A.M. of July 1. Cubans acted as scouts, and the bulk of Gen. García's army was sent into the hills at the N.W., to cut off Gen. Escario's column marching to the aid of the Spaniards in Santiago. Instead of an hour or two, the battle lasted all day. The little band of Spaniards under Gen. Vara del Rey " made one of the most remarkable defences in military records, and succeeded in holding back an entire division of American regulars — regarded as among the best troops in the world — from an early hour in the morning until 4 o'clock in the afternoon." A more stubbornly valorous foe had never been faced by American troops.

When the desperate besiegers finally uprooted the wire entanglements, and in a superhuman rush overwhelmed the fort, only one Spanish officer and four men were alive out of the entire garrison. The gallant Spanish commander and the greater portion of his soldiers had been killed or wounded, but in their struggle they had killed or wounded 375 Americans, a number equal to the entire Spanish force. In the Siboney dialect Caney means *sepulcher*. It proved its name on this fateful day. On this day, too, the Americans got a new idea of the soldierly qualities of their enemies; one tinged with admiration; so that when the Spanish authorities wished to convey the remains of Gen. Del Rey to his native land, the military escort was a battalion of the Fifth United States Regular Infantry! All the honors of war were conferred upon the dead hero when his remains were taken to the landing place at Santiago.

Eastward from **San Juan Hill** stretches a meadow about 1/3 of a mile wide, covered with a tangle of high grass, and scattered trees; beyond is a forest. On this day in July, 1898, barbed-wire entanglements were everywhere on the meadow, and men caught in them were exposed to rifle fire from trenches and pits on adjacent slopes. A short way N.E. of San Juan is a shallow duck-pond and just beyond it a low hill called by the Americans Kettle Hill because of the big sugar-kettles they found on it. The woods beyond the rolling meadow are crossed by swift, winding streams, and the irregular mountainous trails that link Santiago with Siboney and Daiquirí. Along these trails the American troops had toiled for several days, until they were now bivouacking near the edge of the wood, at the San Juan meadow.

On the morning of July 1, Gen. Shafter, from his distant headquarters, ordered Gen. Kent to march his men out of the woods and on to the meadow. As they emerged they could hear the distant grumbling of the guns at El Caney. The sound heartened them, for when Gen. Lawton had captured the fort he was to join them and help in the attack on San Juan. The heat was terrific, and as the men stood in the tall, dry grass, they were almost suffocated. Suddenly some of the soldiers were seen to pitch forward on their faces, and shortly the grass was filled with motionless dead. Coincidently it was discovered that the trees concealed numbers of Spanish sharpshooters who with a deadly aim and smokeless powder were killing the Americans as fast as they could work their rifles. Then a sheet of flame broke from the fort and was taken up by the rifle-pits and trenches. The troops were inactive between a murderous fusillade from several sides. Fainting under the pitiless heat of the sun, exposed to a deadly fire, and without orders to advance, they were on the edge of a near panic. Human endurance could not stand this. Orders were issued, then countermanded; a reversal sometimes reached an officer before the order itself. Realizing the peril, the colonels and captains took the matter in their own hands.

The fort was their objective, and to take it was a military necessity. The strategy of common sense seconded the American wish to advance. The two brigades had by this time become hopelessly intermingled, so Gen. Hawkins and Col. Roosevelt stepped forward, rallied all the men they could reach, and gave the order to advance. Lieut. Ord sprang to the front shouting, " All who are brave follow me! " and fell dead with a bullet in his heart. The soldiers followed every officer who would lead them, and up the sloping hill, raked by a terrible fire, began a charge more thrilling in its way than the immortal charge of Balaklava. There was little regard for regimental formation; in groups the desperate men plunged forward to the wire entanglements, panting through the tall grass, pulling themselves up by thorny bushes, and helping one another over the roadway of death. That any of them ever reached the top in the face of so merciless a fire is a miracle. Acting under instructions from their leaders they held their own fire until they could almost grapple with their foes. When they did fire it was as ghastly for the Spaniards as erstwhile it had been for them: not a human being remained alive in the trenches. Then they rushed the fort, and after a few terrible minutes its garrison was dead or had fled along the Santiago road. General Linares, the Spanish commander-in-chief, fell wounded, and 70 per cent of the Spaniards in the blockhouse were dead or incapacitated. The cost of this victory and that of El Caney, to the Americans, was 230 men killed and 1284 wounded. Bloody Bend, Kettle Hill, Blue House Hill, Sugar House Hill, and other spots roundabout are heavy with their bones.

While the battles of El Caney and San Juan were being fought July 1st, the 3d Division of Gen. Shafter's army was attacking Morro Castle from Aguadores. The American line now faced Santiago, and at daylight on the 2d a heavy Spanish fire was poured into the troops, with considerable loss. The day was spent seeking good positions from which to bombard the city. On the 3d (Sunday) Gen. Shafter demanded its surrender, which was refused. The position was peculiar. A fleet of Spanish cruisers lay in the bay, which was blockaded by American warships, but because of the number of mines the latter could not enter without great risk to the ships. The U.S. Govt. did not wish to destroy the Spanish ships; the plan was to capture them. While a conference was being held, word came that the Spanish fleet had made a dash for the high seas and was rushing toward Spain!

The Naval Battle. The world knows how this fleeing armada was destroyed by the Americans; how under a pitiless rain of great shells which exploded with fearful effect on their decks and killed and maimed their crews, the Infanta María Teresa ran ashore 6 1/2M. from the harbor entrance, and the Oquendo 1/2 beyond; the former with 33 gaping holes in her hull, the latter with 66. Also how 3/4 hr. later, and when 15M. from the harbor, the Vizcaya struck her colors and turned toward the forbidding beach. All were burning, their decks ran with blood, their guns and ammunition were bursting, and their magazines likely to explode at any moment. As they sank or careened on their sides on the rocks the survivers among the crews jumped into the sea to save themselves. American boats went quickly to their rescue. "As the Texas passed one of the stranded vessels her men began to cheer, but Captain Philip, with fine chivalry, told them not to cheer when other brave men were dying." The marines helped the Spaniards from the water and at great risk went aboard their vessels to carry off the wounded. Lt.-Commander Wainwright received Admiral Cervera at his gangway and made the defeated Spanish officer as comfortable as possible.

The Cristóbal Colón, which had pushed on out of the thickest of the fire and was hugging the coast with the aim of landing her men if she could not escape, soon was forced to strike her colors, and she ran ashore 42M. from Santiago, near the foot of Turquino Mt. — Of the 1600 men on the Spanish ships 400 were killed and many wounded. The Americans lost one man. Along the shore where Columbus had sailed in his caravals in 1494 lay, and still lie, the symbols of Spain's power in the New World. — Generous terms were offered by the American to the Spanish Gen. Toval to surrender Santiago with its 23,000 troops, and on the morning of July 17, they were accepted and the American flag was run up over the Casa Consistorial which had been the Spanish headquarters since 1514.

When Ponce, Puerto Rico, was captured July 28 by the expedition under Gen. Nelson A. Miles, Spanish rule in the Western Hemisphere tottered: it ended when, on Aug. 13, just as Gen. Brooke was massing his troops for an overwhelming attack on San Juan, the Spaniards surrendered.

Whosoever reads the foregoing, and is interested in the Spanish side of this transcendental episode, should, in justice to brave but unfortunate men, read the SPANISH AMERICAN WAR NOTES No. VII.; a Collection of Documents relative to the Squadron Operations in the West Indies, arranged by Rear-Admiral Pascual Cervera y Topete; translated from the Spanish, and printed at the Office of Naval Intelligence, Washington, D.C., in 1899. Also WAR NOTES No. VIII., or The Squadron of Admiral Cervera, by Captain Victor M. Concas y Palau, formerly Commander of the armored cruiser Infanta María Teresa, and Chief of Staff of said Squadron in the naval battle of Santiago de Cuba: issued from the Office of Naval Intelligence at Washington in 1900.

From these intensely interesting documents (reports to the Spanish Minister of Marine at Madrid, official and private letters from Admiral Cervera to his superiors, friends, family, etc.) one learns many things about this ill-starred squadron; how it was in wretched disrepair, undermanned, poorly provisioned, and lacking in a host of things. How the wages of the sailors were in arrears and the families of many of them penniless, desperate, and in want. The men were brave enough and they faced their fate with the indomitable courage of their race, but with minds torn by home troubles, and the knowledge that the struggle would be an uneven and losing one, they took little heart in it. Admiral Cervera knew Americans; knew the great strength of the American navy, its top-notch condition and the spirit of the men behind it. He also knew that his emprise was foredoomed to failure. But he carried on, and his letters to his superior officers, in which he pleaded for his men and needed repairs to, and equipment for, his ships, would have moved his bitterest enemy to compassion. But official Madrid was both heedless and heartless, and it sent him and his armada to destruction with a disregard for facts and consequences which had long characterized its dealings with its colonies. Whatever might have been the condition of the squadron the Americans no doubt would have won. Their superiority and spirit crushed the Spanish cause in advance. It also was a question of the Mills of the Gods, the Law of Compensation, and one of right, progress, and humanity.

La Maya, 34K. N.E. of Santiago on the La Maya Branch of the Cuba Rly. (1 train daily in about 1 1/2 hrs.), is an attractive little town in the Yateras Mt. district, known for the fine coffee raised by the descendants of French émigrés who came hither from Santo Domingo in 1803. Formerly there

were so many *cafetales* in the region that it was known as Coffee Mts. district. A bizarre French patois is spoken in some places, and French names are prominent. It is said that some of the half-castes in the Yateras country have the blood of the Cuban aboriginals in their veins. Here one may see many primitive coffee-mills hollowed out of hardwood logs, into which the coffee berries are placed and pounded with a pestle. In the harvest season many pack-mules laden with the coffee came into Santiago in the early mornings. About 2M. S.E. of La Maya (which is near the La Maya station of the Guantánamo & Western Rly., see the Index) is the Panupo settlement, long known for its productive manganese mines (opened in 1887).

Daiquirí (die-key-ree′), 18M. E. of Santiago, on the coast (rly. trains at frequent intervals) is noted for its vast iron mines and as the point where a part of the American Army of occupation disembarked June 20–22, 1898. The small town, rly. and mines are owned by the Bethlehem-Cuba Iron Mines Co. The several (surface) mines are behind the port, on a succession of levels or terraces 600 or more ft. above the sea: excavators and other machines work in the open extracting the magnetite and hematite ores. Since the mines were opened in 1890 upward of 8 million tons of ore have been taken out and exported. Other smaller, similar mines of red hematite and compact magnetite ores are located at Firmeza, between Daiquirí and San Juan Hill. — A popular cocktail is called the Daiquirí. — **Siboney,** 16M. E. of Santiago, is one of the places where troops landed in 1898. A monument commemorates the event. The uninteresting village occupies the site of an Indian settlement founded at some prehistoric date. Good grapes are grown in the neighborhood.

Cobre (co′-breh), 12M. W. of Santiago, in the Cobre Mts., at the end of a rocky, serpentine, up-and-down road not in the best repair, is to religionists the most sacrosanct Mecca in Cuba. A good walker can compass the trip out and back in a day and have time to inspect the town, sanctuary and mines. The horseback trip (consult the hotel manager) is enjoyable. Whosoever does not mind a thorough jouncing can hire a fotingo (see *Taxis*) and include the Caney and San Juan trip. The country is wild, rugged, and picturesque; the people are amiable and friendly. The walk should not be attempted in rainy weather.

The Town (*pueblo, villa* — pop. about 400) is one of the oldest in Cuba and nestles in a tiny valley in the hills, at the base of the copper mts., athwart the narrow, shallow, Copper River. Formerly it was a mining center of importance; to-day it lives for and by the SANCTUARY of the famous Virgin of Cobre, and from the sale of ore specimens, iron pyrites and crude jewelry and other objects made from them. The houses overlooking the modest plaza are those of the poor; the red

earth denotes a copper and iron content; the many beggars connote poverty; the sleepy zopilotes which dry their outspread wings in the sun advertise the lack of a street-cleaning department; and the palms, acacias, poinsettias and wild fruit-trees proclaim the benignity of the climate.

The Sanctuary (*santuario*) is a modest little modern structure in no way pretentious or attractive, and recalling certain whitewashed churches in negro settlements in the U.S.A. A larger one is contemplated. The single nave is 90 ft. long by 30 ft. wide, roofed over with cut cedar and floored with variegated tiles. At the far end is an altar depicting Christ on the road to Calvary, and the Virgin mother holding the dead Cristo in her arms. The two side altars are dedicated to Cristo Crucificado, with figurines of San José and the Child; and Jesús Nazareno (under a blue canopy). The crucifixion is very old; formerly it occupied a prominent place in the Santiago cathedral, but during the great earthquake of 1677 it was thrown down and badly broken. It was reconstructed by Fernando de Espinosa, brought here and placed on its present altar. — Many of the worshipers are negresses; some wear costumes manifestly copied from that of the Virgin. All worship the image with the light of an intense devotion in their eyes. Not a few come hither in time of sickness, sorrow, or peril, and passionately plead for the Virgin's intercession in their behalf. The odd habiliments of some of the devotees, the ringing of bells, burning of candles, and smell of incense produce a bizarre spectacle. The dominating feature of the interior is the High Altar with its massed silver enrichments, its rich custodia, also of silver, and (above it) the glass case containing the figurine of the miracle-working Virgin. This stands under a richly decorated *baldaquino* almost enveloped in artificial flowers and hidden by a silk curtain which is raised at intervals or on request (small fee customary). Within the custodia is a golden symbol of the sacred heart which is brought out during services. Among the many silver ornaments are some (weighing 62 lbs. in all) sent by the King of Spain in 1771.

The Figure of the Virgin is that of a conventionally plump Cuban midget about 15 in. high, said to be of wood, surmounted by an elaborately chased gold crown and enveloped in a smothering metal-embroidered brocade costume heavily bejeweled and further adorned with bobs and baubles of various kinds. It appears to stand on a massive sculptured silver base with a half-moon at either side. It is so high up, and so adroitly placed, that a close and satisfactory inspection is impossible. Perhaps because of the downcast eyes the face is less sweet than that of the usual Spanish madonna. In her right hand the Virgin holds a jewel-incrusted cross with a conspicuous emerald; in the crook of her left arm sits a doll-like figurine representing the Child Jesus. Within the glass case

are many devotional offerings — hearts, wrist-watches, chains and various pieces of jewelry, some of it cheap and tawdry.

Behind the altar is a stair which we ascend for a closer view of the Virgin and her treasury. Here devotees kneel and pray for all sorts of favors, the while ardently kissing everything get-at-able about the figure. Nothing of value is left exposed. The wary priests have learned that adoration does not interfere with the desire to annex the Virgin's possessions, for in times gone fanatical devotees have so passionately kissed the sacred robe that jewels have been bitten off in the paroxysm! Other irreverent varlets have ransacked the virginal wardrobe and shamelessly looted the treasury! — In the sacristy near the foot of the stairs the priests sell bottled water blessed by them and sanctified by the Virgin. A good revenue is received from oil supposed to have been extracted from the lamp which burns before the shrine. Booklets, candles, postcards and whatnot are also on sale. Near by is a collection of crutches left by cured ones, and representations of arms, legs, and other anatomical specimens made good by the miraculous intervention of the *santa*.

The figure of the famous Virgin is of misty origin. Tradition has several versions, the most popular being the following: Among Columbus's faithful cavaliers at the time of the discovery of Cuba was Don Alonso de Ojeda, a bold conquistador who in time rose to be commander of a fortress in Santo Domingo. He was an adventurous man, schooled in Moorish warfare, fiery in spirit, bigoted, superstitious, reckless, of a headlong courage that was always ready for any daring enterprise. As a religious talisman against misfortune he carried with him in city, camp or field, a small Flemish painting given him by his illustrious patron Juan Rodríguez de Fonseca, Bishop of Badajos. During his leisure hours he made it the object of frequent orisons and invocations; in garrison or encampment it was suspended in his chamber or his tent; in his rough expeditions in the wilderness he carried it in his knapsack, and when time permitted would take it out, fix it against a tree, and address his prayers to it.

In 1510 while returning to Santo Domingo from a predatory raid on Caonabo, a Carib chief of Haiti, Ojeda was blown out of his course and wrecked on the Cuban shore near Xagua (now Cienfuegos). Forced to abandon his ship he led his men overland toward the east, in search of a point whence he could again sail to Santo Domingo. To avoid conflicts with the Indians he plunged into the great forest which at that time covered the island, and ere long found himself lost in one of the vast swamps which stretch along the Caribbean coast. After days of intense suffering he bethought himself of his image of the Virgin, and to it he fervently prayed for delivery. The Virgin answered his prayer and in time brought him and his

famished men to the Indian Village of Cueyba, the present Camagüey. There they were fed and nursed back to health. In gratitude Ojeda gave the friendly cacique his cherished image, telling of the miracle it had worked in his behalf, and imploring him to worship it always. History says that the tribe over which this cacique ruled soon became celebrated for its victories in battle, and that its enemies declared these were due to a miracle-working image which had been given to them by Spaniards. So many efforts were made to get possession of the image that the cacique, fearful that it would be taken from him, and dreading to destroy it, threw it into a river which emptied into Nipe Bay.

In 1627 (or 28) two Indian brothers, Rodrigo and Juan de Joicos, and a negro boy named Juan Moreno, went out one day to one of the cayos in Nipe Bay to gather salt. While paddling about in their canoe they observed floating on the water a small wood tablet, upright on which was a radiant figurine holding a smaller one in the crook of its left arm; in the right hand was a golden cross, and on the tablet were the words: *Yo soy La Virgen de la Caridad* — I am the Virgin of Charity! Dazzled by the sight and illumined with the idea that they were participating in a miracle, they lifted the group out of the water and hurried with it to the authorities in *Verajagua.* Thence it was forwarded to ecclesiastical headquarters at Santiago. As St. James was the patron saint of that city and was enshrined and so worshiped in the cathedral; as a negro boy had shared in finding the image; and as the African church at Cobre was without a permanent patron, the Virgin was sent there and the credulous from all parts summoned to worship her. She was received with tremendous rejoicing and placed on the high altar of the parroquía, where she was called *La Milagrosa Virgen de la Caridad de Cobre.* Soon thereafter mysterious lights were observed on an emminence above the town, near the copper mine, and coincidently the Virgin miraculously appeared to a young girl named Apolonia and intimated that she wanted her shrine erected on the spot. Thus in 1630 the Hermitaño (or hermitage) was built there to house the image. A long flight of stone steps led to it.

Not long after the hermitage was completed the miners located a rich ore seam beneath it, and the galleries bored under it so weakened it that it threatened to fall. The direct result was an ecclesiastical lawsuit and some pungent language incompatible with the sanctity of the image involved. To forestall excommunication, and as a sort of fire insurance for themselves, the mine authorities rebuilt the shrine on a lower level — where it now stands. The original chapel is visible from the bridge over the river, and from the side window of the present church. History is silent on the question of how the painted canvas became converted into a wood image, as well as to its

whereabouts between 1510 and 1627. Unlike the picture of the famous Mexican Virgin of Guadalupe, La Caridad de Cobre has yet to receive the Papal sanction for its coronation. She is the patroness of Cuba, and nearly every prominent church in the republic possesses an altar dedicated to her. This altar usually displays a picture or a duplicate carving of the Virgin with the three men in a boat, in an adoring attitude at her feet.

The Cobre Mines (*minas*) came into history in 1547 when copper (cobre) was discovered there by Juan Tessel. For many years the deposit was worked in a desultory way by Spaniards employing first Indian, then imported African labor. Later these made way for Chinese coolies. At one time camels were used to carry the ores to the ships at Santiago. The first authentic concession to work the mines (which were deemed the property of the Spanish Crown) was granted by Felipe III in 1599. The *concesionario*, Hernando Núñez, agreed to work the mines and annually to ship to Spain 2000 quintales of refined copper at a price of 9 ducats a quintal. During the centuries that followed the concessions went into various hands and the mines were alternately worked and closed down. The slaves who had to bring the heavy ore from great depths up chicken-ladders, on their head and shoulders, often revolted and turned on their inhuman taskmasters. History records a great and bloody rebellion in 1731, and another in 1787. Sometimes the desperate slaves threatened to carry their war to Santiago and wipe out the town. The great earthquake of July 11, 1776, destroyed many of the underground galleries. The first systematic workings were those of an English Co., the Consolidated Mining Co., in 1830. They brought over English machinery, and Cornwall and Welsh miners, and employed about 250 men. In 1901 the concessions were taken over by an American company, which closed down in 1918. The rich ore (about 30% pure copper) was shipped by light railway to (13K.) Punta Sal, on Santiago Bay. It is said that since the mines were opened about $40,000,000 worth of copper has been taken from them. There are many shafts and levels, one of them 1600 ft. down. At the thousand foot level is a huge cavern (socavón) from which great quantities of ore have been brought up. Below this are other workings, now filled with water containing considerable free sulphuric acid. This is also noticeable in the river which runs through the pueblo.

Oriente Province, easternmost of the Cuban states, with 842,000 inhabitants and an area of 14,211 sqr. m. (1/3 the total area of the island), is the largest, least developed, and in point of mineral wealth the richest of all the provincias. The Atlantic Ocean washes its N. and E. shores, the Carib Sea the southern. Camagüey Province bounds it on the W. It has

more mountains than all the rest of Cuba combined, and from the 1600 mines which perforate them iron, gold, silver, lead, copper, manganese, zinc, antimony, asbestos, asphalt and coal are taken. The largest iron mines are near Daiquirí, and in the Nipe Bay district; the greatest copper deposits are at Cobre (Santiago); and the manganese mines with the biggest output are close to Bayamo. Chrome ore in small quantities is found in several places. Beside minerals the chief products are sugar, coffee, cacao, tobacco, timber, wax, and a legion of fine fruits. The latent riches of the region are enormous. At the easternmost tip of the provincia is Cape Maisí (an aboriginal Indian name) called by Columbus Alpha and Omega when he rounded it in 1492, and by his Galician sailors Maysí — *land there!* From this point southwestward to Guantánamo the coast is a forbidding wilderness, a crumpled, undeveloped region of shaggy mountains and broad plains and valleys which no doubt would be phenomenally productive if cultivated. There are little signs of human life in the district. Paralleling the coast from a point between Guantánamo and Santiago, to (about 140M.) Cabo Cruz (so named by Columbus in 1494) rises the magnificent cordillera of the Sierra Maestra, or Master Range, highest of the Cuban Mts. and culminating in the Pico de Turquino (deep blue).

Turquino Peak (6560 ft.), 55M. W. of Santiago, near the Carib coast, is so called from the bluish tinge of its summit (cima). Apparently it is a dead volcano, since no history records an eruption. Mr. Frederick W. Ramsden, British Consul General at Santiago in 1898, climbed the mt. in April, 1860, and is believed to have been the first to reach the top. In 1915 Dr. Erik L. Ekman, a noted botanist, academician, scientist and Swedish Consul at Havana, made the ascent, and was followed in the same year by Mr. Beck, an American ornithologist. Later two Cubans, the Cordero brothers, surveyed a route to the top. The Reinecke Expedition made the ascent in 1918, as did also Mr. Charles Herbert Ballou (entomologist with the Cuban Govt.) and Mr. S. C. Bruner, Chief of the Department of Pathology and Entomology of the Cuban Experimental Station. Dr. Ekman and Mr. Ballou (Udall) are noted authorities on the mts. of Cuba, and can be of service to interested travelers. A trustworthy regional map is published by the Hydrographic Department of the U.S. Govt. at Washington.

The best time for **climbing** the *pico* is in July, during the rainy season, but when there are many rainless days. In the dry season there is a lack of water, which must be carried by men, since animals cannot negotiate the trail. A plan devised by Dr. Ekman is to carry a rubber tube about 2 ft. long, one end of which can be inserted in the top of the (pineapple-like) Curujć plant (that grows on the branches of some of the trees)

and suck up the water that collects therein. A native method is to cut sections from the always available wild grapevine, and drink its clear, cool contents. — The usual starting-point is Santiago (consult the manager of the Hotel Casa Granda), where one boards a coasting vessel or charters a barquito for the (50M. W.) Port of Ojucal. Guides can be secured here for about $2.50 a day. Trouble will be saved if care is taken to get a guide who knows the trail and has climbed the mt. The best trail is up the N. slope. By starting early in the A.M. one can reach the summit in 8 hrs. of steady going. The latter half is steepish but offers no real difficulties. Food, blankets, ponchos, and a shelter-tent should be taken; also a rope and a sharp hatchet for cutting away the troublesome, knife-like leaves of the climbing bamboo (parilla) which abounds. A moss-like *lycopodium* grows on the flat (about an acre in extent) summit, and is useful for bedding down.

The **trail** leads through groves of Cuban pine, mahogany, fustic (*Chlorophora tinctoria*) or Cuba-wood, and tree-ferns whose trunks usually are covered with thorns. There are many palms, and on the summit are bottle-trees, magnolias, and a species of blackberry different from any other in Cuba. Beautiful examples of Cuban flora, parrots, wild-pigeons, and other birds are numerous. — The **views** from the summit are far-reaching and superb. Thousands of square leagues of the blue Caribbean, and league after league of the palm-flecked Cuban campiña stretch away before the delighted eye. Beyond are the awe-inspiring mts. of Oriente province. Jamaica, 90M. away, can be seen on a clear day. Immediately below the *pico* are two others joined by a saddle, with a deep gorge at one side. The prominent peak 33M. at the W. and 1750 ft. high is *el Ojo del Toro* (bull's eye). The lofty mt. at the E. midway between Santiago and Guantánamo is La Gran Piedra (6000 ft.). Many lower peaks shimmer in pointed beauty beneath the faultless sky. — Zoölogically the Turquino region remains to be explored. It is believed to be phenominally rich. — The descent can be made easily in 4 hours.

12. From Santiago via Bayamo (*Manzanillo*) to Martí

Cuba (Consolidated) Railroad

To 258K. **Martí** (on the Havana–Santiago Main Line) in about 9 hrs. To 128K. **Bayamo** in 4 1/2 hrs. To 184K. Manzanillo (on a branch line, change at Bayamo) in 6 hrs. Several trains daily; consult the rly. folder.

From Santiago the train runs N.W. to San Luis (main line Havana–Santiago; junction for Guantánamo), then turns W. and traverses a rich and productive region that was cultivated by the Indians long before the arrival of the Spaniards. Their chief settlement was *Guaimaya* (now 51K. Palma Soriano). After the *conquistadores* acquired the land they converted it to

cattle- and horse-farms and sugar-plantations. Cattle, tobacco, cane, cacao, fine fruits and some coffee are now the chief products. The towering giants of the Sierra Maestra Range shut in the region on the S., and the Río Cautó flows through the northern part. The towns are among the most primitive on the island. To Cubans the entire region is hallowed ground, for the first faint cries for liberty were heard here, and hereabout some of the bloodiest and hardest fought battles of the revolution were decided. — 92K. *Baire*, a nondescript town in the beautiful, palm-flecked, *Contramaestra Valley*, is known as the place where, Feb. 24, 1895, was uttered the famous **Grito de Baire,** or cry for independence which eventually resulted in American intervention and Cuban freedom.

128K. **Bayamo** (bah-yah'-mo — the name of an old Indian province), on the Bayamo River, pop. 10,000, was one of the 7 original settlements founded by Diego de Velásquez in 1514, and thus is one of the oldest towns on the island. Hotels: *Inglaterra, New York; Pasaje, Rialto, Washington;* rooms from $1. National City Bank of New York, Calle Saco 26: Royal Bank of Canada, Calle Gen. García. The Cuban Telephone Co. has a branch and a good system here.

The original *bayameses* were distinguished Spanish families of long and exalted lineage, and for many years after the conquest the town, next to Santiago, was the intellectual center of the island. Before the outbreak of the Ten Years' War it was one of the richest in Cuba. Certain of the old creole familias have, like those of Camagüey and Trinidad, kept their Castilian blood practically undiluted, and to-day they point with pardonable pride to their ancient ancestry. Some of Cuba's most illustrious sons were born here, among them the first Cuban thinker, José Antonio Saco (1797–1879), a journalist, philosopher, educator and patriot; Manuel del Socorro Rodríguez, an erudite 18th cent. writer, sculptor, and painter; the famous poets Juan Clemente Zenea (see Index) and José Fornaris (1827–90); the poet, novelist, thinker and orator Tristán Medina (1833–90); the patriots Tomás Estrada Palma (1835–1908), Cuba Libre's first president; Carlos Manuel de Céspedes (1819–74), and others.

On Oct. 10, 1868, Céspedes, at the head of 140 poorly armed followers (and 200 slaves he had liberated), uttered the famous **Grito de Yara** (Independence or Death!), on his plantation of Demajagua, at Yara (near Manzanillo), and started a war which lasted for 10 years, and eventually bent the power of Spain in the New World. He was elected president of the revolutionary forces (and of Cuba), and Bayamo was made provisional capital of the newly declared republic. In 1869 when the town was threatened with capture by the Spanish, it was burned by the people and many of the early documents destroyed. A spirited painting depicting an episode of that

exciting period may be seen in the San Salvador Church. Bayamo received its title of *ciudad* in 1837. One of the first art schools in Cuba was established here in 1571, and the old Francisco Convent, founded in 1582 but now in a ruinous state, was long a celebrated seat of learning. Doña Isabel de Cuellar, a niece of Gov. Velásquez, who died in 1620, is buried in the patio of the convento. — To escape the frequent piratical attacks directed against Santiago, the Gov. of Cuba made Bayamo his official residence in 1539, and in 1544 the bishop of the Santiago cathedral followed him. The pirates followed the latter, and in 1604 captured Bishop Fray Juan de las Cabezas Altamarino at his hacienda in Yara, and held him for a big ransom. Because of this Bayamo later subscribed 3000 pesos and several hundred head of cattle toward the construction of Morro Castle, overlooking Santiago Bay.

The Iglesia Mayor de San Salvador, erected in 1516, was one of the first churches built in Cuba. Like the Santiago cathedral it was almost ruined by the earthquakes of 1551, 1624, and 1766. It was elevated to a *parroquia mayor* in 1613, but was entirely gutted by the great fire of Jan. 11, 1869 (when the *revolucionarios* burned the town to prevent its falling into enemy hands). The present long, low, single-towered church dates (all but the original walls) from 1919, and owes its being to the indefatigable efforts of the erudite Bishop of Santiago (in 1924), Monseñor Felix A. Guerra y Fezia. He not only secured the funds for the edifice, but in his spare hours decorated the interior. He dedicated and consecrated it Oct. 9, 1919, on which day, the great bells which had been silent for 50 years, pealed out their joy to the countryside.

The chief object of interest in the interior is the huge, historically valuable painting (8 meters long by 4 1/2 high) which stretches in a curve along the principal arch of the nave, near the high altar (dedicated to Jesús Salvador). This picture, the work (after the Sorolla manner) of the talented Dominican artist Luis de Sangles, is called La Bendición de la Bandera de Céspedes, and depicts in a spirited way the blessing of the flag by the octogenarian priest Padre Bautista (shown clad in a pallium by the church door). A throng of priests, soldiers, women, horses and revolutionary emblems fill the great canvas, which is of good color and fine action.

The Convento de Santo Domingo dates from 1724; the Cárcel from 1751. The chief parks are La Revolución, and Maceo Osorio. The quaint streets are named for revolutionary heroes, Céspedes (who died homeless, wounded, abandoned and disillusioned), Palma, Gómez, Maceo, Cisneros, and others. The houses where Saco, Palma, Céspedes and others were born are marked by plaques. It is said that bee culture was instituted in Bayamo.

The line from **Bayamo** to 130K. **Martí**, on the main line of

the Cuba Rly., calls for no particular mention. The country is semi-tropical, diversified, and similar to that between Bayamo and Manzanillo. It is watered by the Río Cautó. The stations are unimportant. — From Bayamo an extension of the rly. runs S.W. to 52K. **Manzanillo,** the terminus. Usually there are 2 trains a day. Consult the rly. folder. Fifteen miles S. of Bayamo (22K. by light rly. from Julia Station, on the **Bayamo-Manzanillo branch**) in the foothills of the Sierra Madre Mts. are the **Manganese Mines of Bueycito,** developed in 1918 by the Trumbo Bros. and at present owned by the Sun Development Co. of Philadelphia. The high grade concentrates are shipped to the U.S. Steel Co. The finest ores are used in radio outfits, for dry batteries, etc.; the lower grades in steel making. There are a number of mines in the group, and others in the neighborhood are being exploited. Manganese is found in others of the Cuban provinces, but the most extensive deposits are in Oriente.

34K. *Yara,* a sleepy, nondescript town in a gem-like setting is of unique political importance to Cuba, for it was here that the revolutionary patriot Carlos Manuel de Céspedes gathered the peasantry about him in 1868 and like the embattled farmers of Lexington and Concord fired the shot that was heard in Madrid. It is of peculiar significance that it was in the ancient Indian stronghold of Jaxa (now Yara) that the first Spanish Gov. Diego de Velásquez caused (in 1513) to be burned at the stake in his own market place, the Indian cacique *Hatuey* because he would not submit to Spanish domination. It took the Mills of the Gods 355 years to grind out the retribution and set into motion the Law of Compensation that eventually snatched from Spain her Elysian empire in the West Indies, and it is passing strange that the fervent idealist Céspedes and his ragged slaves and penniless followers should have been the instruments selected to work this singular mutation.

53K. **Manzanillo,** the terminus of the line, 783K. from Havana, in Oriente Province, overlooks Manzanillo Bay and is the port of entry (pop. 30,000) for Bayamo and the adjacent country. It was founded in 1791, during the reign of Gov. Luis de las Casas, in an effort to stop the extensive smuggling of Jamaica cattle by English privateersmen.

Hotels. *Casa Blanca,* in the Calle Merchán; rooms from $2. Hotel *Edén,* Calle Merchán; H. *Inglaterra,* Calle Villuendas; H. *Paris,* Calle Merchán, facing the Parque Central; rooms from $1.

Banks. Royal Bank of Canada, Calle Merchán. — National City Bank of New York, Calle Merchán and Dr. Codina. — **Cuban Telephone Co.,** Calle Merchán, 43. — **Post and Telegraph Offices,** Calle Gómez. — **The Drinking-Water** comes from the near-by hills, and should be boiled before taking.

Manzanillo is a regular port of call for steamers of the Cuban Navigation Co. The name is derived from Manchineel (*Hippomane Mancinella*), the West Indian poison-tree, so called

because of the white, milky, poisonous sap which exudes from the fruit when it is cut. The Indian settlement which anciently occupied the site of the present city was called *Guacanabayo*. The Parque Central, or Céspedes, an attractive spot near the center of the city, contains busts of several national heroes — Antonio Maceo, Bartolomé Masó, Rafael Merchán, and others. The Parochial Church dates from 1830, but was enlarged and redecorated in 1842. The residential section is on a hill about 200 ft. above the sea, with good views. The chief products of the region roundabout are sugar, tobacco, honey, precious woods, hides and locally celebrated preserves.

13. From San Luis Junction to Guantánamo (*Boquerón, Caimanera, and the U.S. Naval Station*)

Guantánamo & Western Railway (*Ferrocarril Guantánamo y Occidente*)

86K. Several trains daily in about 3 hrs. For fares, etc., consult the rly. folder and see the Index, *Railway Fares*. Trains leave from the Cuba Rly. Station. Restaurant.

The rly. (Mr. C. F. Myers, General Manager, headquarters at Guantánamo) runs toward the S.E. through one of the richest and most attractive sections of Cuba — a region of rounded hills and fair valleys whose deep, reddish soil aided by a sempiternal sun produces practically all the different kinds of fruits, grains, vegetables and flowers for which the island is noted. Many precious woods come from the locality, in the lowlands of which vast fields of corn and cane stretch away as far as the eye can reach. On the uplands grows cacao noted for its richness, and also the famous coffee planted by the French émigrés who came hither from Santo Domingo in 1804. The big sugar *centrals* which dot the countryside and reach out narrow-gauge rlys. in many directions, provide the thousands of bags of sugar which annually are shipped out of Boquerón — the bayside end of the line. In this beautiful and favored region eternally warmed into ardent life by a flaming sun, the flowers are permanent miracles. Orchids, Bougainvillæa, Poinsettia, and the glowing beauties of *Delonix regia* delight the eye on every side, and with the myriad royal palms idealize the landscape. Mandarin oranges, lemons, a yellow fingerling banana of amazing sweetness, the purple-fruited caimito, luscious pineapples and a host of other fine fruits thrive in the region, which literally is one flowing with milk and honey, for cattle of a glossy black like many of the inhabitants are everywhere, and honey is produced in appreciable quantities. Many of the ebon-hued workers in the cane-fields are Haitians who come over for the zafra, then return and live off their earnings till another season comes round. The big sweet potatoes (boniatos) which grow here mature from cuttings in 21 days!

La Maya Station, in the midst of a rich cane and coffee

region, is about 2M. from La Maya on the Santiago–La Maya branch of the Cuba Rly. It provides a short cut for Guantánamo–Santiago passengers, who can descend from the train here and join the other rly., or continue on to Santiago in one of the numerous autos (time about 1 1/2 hrs.; fare $1.50–$2) or in a (frequently crowded and not too comfortable) *guagua* (fare $1) — whose drivers go through the trains soliciting fares.

86K. San Justo is the terminal station for Guantánamo, which stands on the opposite bank of the narrow, gravel-bedded, periodical *Guaso* (Gaucho) River. Fotingos meet trains; to the hotel 40c. per pers.; handbags free. Fares between points in the city 25c. — From San Justo the rly. continues to Boquerón, on the E. shore of the bay, a shipping-point for most of the sugar produced in the region.

Guantánamo (gwahn-tah'-nah-mo; a Siboney word), a thriving, finely-situated, picturesque city (pop. 22,000) near the wide and beautiful Guantánamo Bay, in Oriente Province, 40M. E. of Santiago and 572M. from Havana, is the easternmost of the Cuban cities and one of the last to be affected by progressiveness. It stands in a region famous for its coffee, and for the fine quality of its limes and lemons. The mts. roundabout are exceptionally rich in zoölogical specimens and are profitable hunting grounds for the naturalist. The shallow Guaso River flows along one side of the city, which the early Spanish chroniclers referred to as *Puerto de las Palmas*. Later it was called Santa Catalina del Guaso, because an hacienda known as Santa Catalina stretched along the sandy bank of the Guaso River.

Arrival. The Station of the Guantánamo Rly. (trains to 21K. Caimanera and intermediate points) is in the Calle Maceos, 4 squares S. of the Plaza Martí. An extension runs N. to Jamaica, and Guasco. At Caimanera launches are available for the trip to the near-by **U.S. Naval Station.**

Hotels. Hotel *Venus*, opposite the Plaza Martí; rooms from $1.50; meals in the restaurant a la carta. Demand an efficient mosquito-net (*mosquitera*) and do not credit the assertion, *no hay mosquitos*. If possible select a room where the party-wall reaches the ceiling. — Hotel *Washington*, Calle García, near the National City Bank. Rooms from $1.50.

The Royal Bank of Canada, and the National City Bank are both in the Calle García. The Telegraph Office likewise. The Post Office is in the Calle Martí Norte, No. 17. — The Cuban Telephone Co.'s Central Office is in the Calle García, No. 22.

The Drinking-Water supposedly is pure and comes from Las Ninfas Springs in the near-by hills. A bottled water, *La Ninfa*, is from the same source.

The Episcopal (All Saints) Church, is in the Calle Céspedes. The Baptist Church is opposite it. The *Colegio del Sagrado Corazón de Jesús* faces the same street.

Permission to found a town on Guantánamo Bay was granted by the Spanish king to the Conde Mompox in 1796, but the villa was not definitely established until 1828. In 1802 and 1804, Napoleon's efforts to regain Haiti and Santo Domingo failed, and to save living under negro domination a

number of French families left the island and settled in the Guantánamo, Baracóa and Santiago districts. Certain of them joined forces with the founders of the new villa, and they infused so much energy into the settlement that when a royal cédula granted it a coat-of-arms, it had for its chief object a beehive, around which flowed the Guantánamo River.

Guantánamo is the home of the erudite and internationally celebrated naturalist (perhaps the greatest living authority on certain aspects of Cuban zoölogy) *Dr. Charles T. Ramsden* (son of Frederick W. Ramsden, a distinguished one-time British Consul General at Santiago — see Index); a graduate (1896) of the Yale Scientific School; author of various works on the Cuban Fauna, and of the interesting Life and Zoölogical Explorations in Cuba of Dr. Johannes Christopher Gundlach (1810–96), one of the most noted naturalists of his time. In Dr. Ramsden's home (Calle Máximo Gómez, Norte 11) is one of the finest and most complete collections extant of Cuban shells, birds, reptiles, butterflies, moths, etc. The superb collection of land shells contains upward of 800 specimens and compares favorably with that (in the Havana University) of Dr. Carlos de la Torre. Zoölogists will not fail to be interested in the extremely rare *Solenodon cubanus Peters* (see Fauna), and in the gorgeous butterflies — one of the most beautiful of which is the yellow glory named for the celebrated Cuban poetess *Gertrudis Avellaneda.*

The Plaza Martí is the social and commercial center of the city. After nightfall, when the military band plays and the charming *guantanameñas* come out to stroll beneath the palms and almond trees, and to see and be seen, the spot is animated and picturesque. The U.S. marines usually in evidence are from the U.S. Naval Station overlooking the bay. — The Parochial Church, at one side of the plaza, dates from 1840, is dedicated to *Santa Catarina de Ricis* (patroness of the city) and occupies the site of a primitive Oratorio built in 1800. It is under the tutelage of the Padres Paulas (or Paulinos) or Lazaristas, an order founded by San Vicente de Paula (1576–1660). The marble slab in the floor near the entrance commemorates Don José Andrés Rodriguez, founder of the church and its first rector (died 1841). The high altar contains a figure of San José and the Child Jesus. The ceiling is of matched boards, and the worshipers appear to be of the humbler class.

Guantánamo Bay (*bahía*), the largest (about 11M. N.E. and S.W.) and one of the finest, deepest, and most sheltered harbors in Cuba, is 10M. S. of the city and is divided into an inner and outer harbor, the latter called the lower bay and embraced within the U.S. Naval Station (selected because of its excellent situation near the Atlantic Ocean, the Carib Sea and the two entrances to the Gulf of Mexico). The bay (mean tidal range

1.2 ft.) is formed by a great semi-circular bite in the sea-bench, with the throat, or entrance, dotted with coral islands covered with tropical plants and in some cases marked by knolls. The Guantánamo River empties into it near the leeward point of the entrance. The small bay here is La Mahomilla. The vicinity is an ideal pirate or smuggler resort, with numerous small indentations, crecks and channels, forming a refuge for the initiated and a peril for others. The early English privateersmen called this spot Refuge Haven (also Waltenham harbor) and they usually made for it when a hurricane threatened.

At the E. or windward point of the entrance the rocky, precipitous shore culminates in a bluff called Marines Hill. Near it, behind Fisherman's Point, on a neck of land overlooking Corinaso Cove, is the **U.S. Govt. Radio Station** (call NAW) and the Guantánamo Bay Lighthouse, a white iron tower 94 ft. above the sea, flashing a light visible 14M. at sea. About 5M. north, on the W. side, is the small Caimanera (alligator point) port, terminus of the Guantánamo Rly. and known for its salt beds. Boquerón (big mouth), on the E. side, is the terminus of the Guantánamo & Western Rly. and a shipping-point for sugar, lumber, turtles and whatnot.

The Bahía came into history April 29, 1494, when Columbus revisited it. Because of its size he called it Puerto Grande. Diego de Velásquez with 300 expedicionarios disembarked here in 1514, at which time the reigning cacique was Guamá. For nearly a century it was the salero of Santiago. Coastwise *barquichuelos* carried the salt thither, and in time it became the custom of the corsairs of the Spanish Main to capture these small vessels and thus get their year's salt supply. In 1742, during the war between England and Spain, Admiral Edward Vernon attempted to recoup his fortunes (shattered at Cartagena) by attacking Santiago from this point, but Gov. de la Vega put up such a stiff resistance that he had to retire. Before returning to Jamaica he named the bay Cumberland, after Wm. Augustus, Duke of Cumberland and youngest son of King George II. On June 10, 1898, 600 American marines from the warships Oregon, Marblehead, and Yosemite landed here and gained the first permanent Amer. foothold on Cuban soil.

14. From Matanzas via Guanábana, Limonar (*San Miguel de los Baños*), and Progreso to Cárdenas

United Railways of Havana

To **Cárdenas,** 65K. in about 2 hrs. Frequent trains. For fares and other details see the Rly. Folder. A longer route is via 81K. Jovellanos. Best views from the l. side of the cars. The country traversed is diversified and attractive. Sleepy towns, fine fruit orchards, broad haciendas and big sugar-

estates whence comes much of the sugar exported through Cárdenas are the outstanding features. Stone fences enclose many of the *ranchos* and *huertas*. Wild fruit trees, bananas, royal palms and a host of flowers are everywhere. Here and there in the fields are limestone outcroppings so blanched by the sun that they look as if recently whitewashed. With the red-iron-impregnated soil they offer striking contrasts against the prevalent green of the landscape. The general aspect is Cuban, tropical and pleasing.

The train runs toward the S.E. past the Cordage Works and its environing fields of maguey and sisal. Fine views of the city and bay at the l. Beyond the bay one glimpses the narrow gap through which the classic Yumurí brings its limpid waters to the ocean. The shore (*la playa*) is a popular bathing resort of the *cardenenses*. The rly. parallels the road (r.) to the Bellamar Caves, then crosses it. Henequen covers the hillsides. — The small, busy rly. stations are shipping-points for sugar, fruit, rly.-ties and other local products. — 11K. *Guanábana*, is a center for the production of the guanábanas (see Index) so liked by Cubans. 14K. Limonar (lemon-tree plantation), in a rich and attractive country, is a point of departure for the near-by hot sulphur springs of San Miguel de los Baños, a locally popular resort. At 37K. *Coliseo Jct.* one changes cars for *Jovellanos* and other towns at the S.E. Considerable sugar, milk, and honey are produced in the vicinity. Cane-fields and sugar-mills dot the countryside, which is productive. From this point the rly. bends N. and runs to 45K. *Ponce*, thence E. to 58K. *Progreso*. A big sugar-central of the same name stands at the r. of the station. Hence to *Cárdenas* the train traverses a beautiful, perennially green country of hills, plains and charming valleys. 65K. **Cárdenas**, see below.

Arrival. The Rly. Station of the Ferrocarriles Unidos de la Habana (F.C.U.H.) is at the N.E. suburb and is linked to the center (6 min. walk) by tranvías which run at frequent intervals. Fotingos will carry 2 persons and hand-baggage to the hotel for 30-50c. The Steamship Landing (*el muelle*) is just N. of the station. For the addresses of Steamship, Consular, and other offices, and the several American churches, consult the Telephone Directory. — One can get a comprehensive idea of the city by boarding a street car (of the Tranvía Eléctrico de Cárdenas) marked *Circular*, and *Mijala*, and go to the end of the line.

Hotels. *Gran Hotel Europa*, Ave. Céspedes (or Independencia), 113, facing the Plaza Colón. Rooms from $2 up. Meals a la carta. Hotel *Isla de Cuba*, Independencia and 13th st. *El Louvre*, Ind. & 11th st. Rooms from $1.50 up. Meals a la carta.

Banks. The National City Bank, Céspedes, 36-40. — Royal Bank of Canada, Céspedes, 23.

Post & Telegraph Offices, 1st Avenida and Calle 8 (rear of the Parochial Church). **Cuban Telephone Co.**, 2d Ave., 113.

The Drinking-Water is said to be pure, the magnesia content being too small to upset stomachs unused to it. The springs whence about 10 million gallons are drawn daily (by the Cárdenas City Water Works, an American Co. with offices in the Calle 9, No. 14, E.) are in the S.W. quarter of the city and are practically inexhaustible.

Cárdenas (cahr'-day-nahs), an important city (pop. 40,000) on Cárdenas Bay in Matanzas province, 100M. E. of Havana (5 hrs. by rly., frequent trains; excursions at reduced rates), one of the largest (4th in size) sugar-shipping ports (about 3 million bags a year) on the N. coast, and one of the most attractive Cuban cities, dates from 1828 and was founded by the order of the Spanish King Ferdinand VII. It was named in honor of the distinguished Spanish nobleman and conquistador *Don García López de Cárdenas*, one of Coronado's famous captains in the expedition into New Mexico (in 1540) which resulted in the discovery (in Sept.) of the Grand Canyon of the Colorado. It is a clean modern city of broad streets and avenues, flower-decked plazas, quaint churches, one of the best museums in the country, and excellent tramway, electric light and telephone services. It is a port of call for many ships, among them coastwise vessels which link it with others of the island.

CÁRDENAS stands on the S.W. shore of the broad bay (about 9M. N. & S.; 6 to 10M. E. & W. — mean tidal range 1.4 ft.; depth 2 fathoms) and advertises itself to the maritime world by means of the Diana Cay Light, a fixed white beam (visible 9M. at sea) which shines from the W. side of the cay and an iron tower 36 ft. above the water. Peculiar features of the adjacent coast are the wells of fresh water which bubble up among the salty cayos (notable examples *Galindo* and *Cruz del Padre*). The long, narrow tongue of land which shelters the bay from the N. winds is the ICACOS PENINSULA. Beyond it (24K. from Cárdenas), stretches the lovely **Playa Varadero** (shipyard beach), one of the finest in Cuba and regarded as one of the local sights. Many natives repair hither in the summer to enjoy the excellent bathing and the cool winds which blow in from the Atlantic. Autos are available for the round trip at $4–$5 for 2–3 persons.

CÁRDENAS is known for its big mango trees, specimens of which adorn almost every yard. From these and the patios rise royal palms that wave above the flat azoteas and impart an oriental aspect to the city. Originally this formed a parallelogram, but suburban additions have altered the shape. The street names which commemorated Spanish notables, Cuban heroes and whatnot, recently were changed to *avenidas* and *calles* numbered from 1 up; the former run N.E. and S.W., the latter, or *calles transversales*, across town and at right angles to the *avenidas*. The commonalty still use some of the old names, to the confusion of the stranger trying to find his way about. A good plan of orientation is to remember that the sun rises over or near the Rly. station, at the N.E. edge of the city. Also that the *calles* on the E. side of the Avenida Céspedes are marked E. (*este*) and those on the W. O. (*occidente*). The street names and números are quaintly displayed on polychromatic tiles let into the house walls.

The *Avenida Céspedes*, or *Independencia* (or *Real*) bisects the city from the N.E. to the S.W., and is broken midway of its course by the *Plaza Colón*, on one side of which is the Hotel Europa, on the other the Parochial Church. The best hotels, banks and shops flank this avenue, and street cars traverse it for part of its length. Its N.E. terminus is near the rly. station and the docks; at the S.W. it extends into the flowery country, past many attractive homes smothered in Bougainvillæa and shadowed by giant mangos and tall royal palms. — The tablet let into the house wall at the cor. of Céspedes and 9th st. marks the spot where (May 19, 1850) Gen. Narciso López unfurled his first flag in the cause of Cuban liberty. — In the pretty *Plaza Estrada Palma*, facing the *Casa Consistorial* (or *palacio del ayuntamiento*) is a marble pedestal surmounted by a life-size figure, in bronze, of free Cuba's first president.

The Parque Colón, near the center of the city, is the most attractive of the plazas and is much frequented by the *cardenenses*. At twilight a good military band plays, and when throngs of the beautiful women for which Cárdenas is noted promenade around the square, the scene is brilliant and beguiling. There are marble seats, many flowers, and some big Spanish laurels and bottle-palms. An interesting memorial to Christopher Columbus is in the form of a pedestal surmounted by a heroic bronze figure of the great navigator in the act of uncovering a new world. The bronze *baso relievo* depicts his *patron santo* hovering above his frail ships and protecting them. The bronze tablet at the base of the shaft conveys the information that this was the first statue erected in the New World to its discoverer (which may be true). The laudatory Latin inscription advises that the bronze statue was the work of *José Piquer*, was cast by *T. Maurel* in 1860, and was erected in gratitude by the people of Cárdenas in 1862. — At carnival time and on other specially festive occasions, gaily caparisoned country riders dash into the city, circle the plaza and add to its attractiveness.

The Parochial Church of La Purísima Concepción de Cárdenas, flanks the Parque Colón at the S.E. and is the largest and most popular of the city fanes. The bronze inscription above the central doorway apprises the curious that it was erected in 1846 while Isabella II of Bourbon was the Spanish Queen; Don Leopoldo O'Donnell her Gov. Gen. in Cuba, and El Conde de Villanuevo treasurer of the Island Exchequer. The yellow façade with its severe Roman columns and pilasters attracts by its oddity. The clock tower is in the pediment, while in the lateral towers are windows (unique in religious architecture in Cuba) which open on to iron-railed balconies like those of a dwelling. The deep-toned bells that hang in the *campanario* have challenging voices that penetrate to the remotest suburbs when they call the devotees to prayer. The clock strikes the hours.

The High Altar, the most conspicuous object of the somber interior (63 ft. wide by 120 long) displays a wholly charming figure of *La Purísima Concepción.* The figurine on the altar at the l. is La Vírgen del Carmen; El Calvario is portrayed at the r. The massive marble (from the U.S.) altar at the l. of the Carmen capilla is dedicated to El Sagrado Corazón de Jesús. Note the winsomely beautiful figure with its expression of infinite compassion. The adjacent altar is dedicated to San José; the figurines at the r. and l. are the Virgin of Lourdes, and St. Anthony. The 1st altar at the r. of the main entrance commemorates María Santísima; the figure at the r. is San Luis Gonzaga; at the l. San Juan Berma, both notable Jesuits. The next altar is dedicated to the Virgin of la Caridad del Cobre (see Index). The indecorous metal ceiling of the nave was made in the U.S. and should not have been allowed to desecrate the church.

The Museo y Biblioteca Oscar Rojas faces the Plaza de la Libertad in the S.W. quarter of the city (street cars almost to the door) on Avenida 6, between 17th and 18th streets (formerly Merced, and Salud). It is open free to the public Thursdays and Sundays from 12 to 4, but the interested visitor can gain admittance almost any day between 8 and 10 and 12 and 4 by applying in person. The inscription at the r. of the entrance tells us the building was erected by popular subscription, was begun in 1907 and completed in 1918, and that Don Pedro E. Medina Avila was mayor at the time. The inscription at the l. says the Cárdenas municipality inaugurated the museum and library Dec. 20, 1899, while Don Fernando Méndez Capote was mayor. Several bronze Spanish cannon mark the entrance. The one with the name *Mexicano,* was cast in Seville in 1784; El Pánico was cast in Barcelona in 1769.

The Collection (one of the largest and best in Cuba) contains, among other things, paintings and relics of José Martí, generals Maceo, Gómez and other Cuban immortals; an old garrote used in colonial times with a list of names of the revolucionarios who died upon it; numerous war pictures; ethnological specimens from Cuba, Perú, Mexico, and other countries; a piece (presented to the museo by municipality of Havana) of the root of the seiba tree under which the first Mass was celebrated in Havana in 1519 (see Index), and many minor objects.

Among the oil paintings of defunct Spanish monarchs and other dignitaries is one of Fernando VII founder of Cárdenas, painted in 1812 while the erratic king was in exile and the usurper Joseph Bonaparte occupied his throne (from 1808 to 1813); several pictures of the one-time highly popular Isabel II (1833–68); a good portrayal of Gen. Arsenio Martínez Campos and the Peace of Zanjón; one of Alfonso XII, and another of El Duque de la Torre.

In a frame is a list of 72 names of American troopers of

Company D. 8th U.S. Infantry, the first to land in Cárdenas Dec. 21, 1898; a plate and a cornet which belonged to one of the American regiments; some relics of the battleship Maine, and photographs of the Americans as they were entering the city. Numismatists will be interested in the collection of old coins, and philatelists in the old stamps. There is a small collection of shells and ceramics. In the biblioteca section are numerous documents relating to the first American intervention. Ask to see the beautiful gold book (6 by 8 inches) in which are recorded the names of Cuban presidents.

15. From Cárdenas via Recreo and Colón to Cienfuegos

Ferrocarriles Unidos de la Habana

To Cienfuegos, 170K. 2 trains daily in about 6 hrs. An alternate but slightly longer route is via Contreras and Jovellanos. For fares and other details see the rly. folder. — The line runs diagonally across the island, from the Atlantic Ocean at the N. to the Caribbean Sea at the S., through a rich and diversified country that is never without interest. Hills, plains, valleys, jungle, chaparral, sugar-mills, vast cane-plantations, tobacco-fields, somnolent towns and hamlets, seiba, mango, aguacate, guayaba, and a host of other fruit trees alternate with bananas, clumps of bamboos and an ever-present riot of flowers. Wherever the land has been reclaimed it is rich and productive. Private railways (*ferrocarriles particulares*), over which run small gasoline cars, connect the main line with many of the distant sugar-estates and aid the traveler who desires to visit them.

24K. *Recreo Jct.* is the point of departure for a line which runs to the (uninteresting) town (22K.) of *Itabo*, the terminus. From 36K. *Altamisal Jct.* one goes to *Macagua*, at the E. end of a loop over which trains run to *Santa Clara* and points E. At 46K. *Retamal Jct.* the line connects with trains from *Jovellanos* and other places at the West. Frequent service.

50K. Colón, a perky town (pop. about 5000) in the midst of a rich cane and fruit section. Hotel *Continental*, on the Calle Martí, a short walk from the station; rooms from $1 a day and up. Meals a la carta. The Hotel *Colón* and the H. *Paradero*, opposite the station, may prove too modest for the average traveler. Distances are short; Ford cars meet trains. Fares low. From *Colón* the main line of the rly. continues toward the E. Our train runs S. to 60K. *Guareiras Jct.* whence a line (Rte. 4) goes W. to 46K. Navajas, then 75K. *Güines*, an important junction on the main line between Havana and Cienfuegos. — From 97K. *Carreño Jct.* a private line runs W. to *Covadonga*, thence S. to *San Blas*, a desolate settlement in the Zapata Swamp. A continuation of the rly. extends S. to 14K. *Yaguaramas*, and (29K.) *Antón Recio*. See the rly. folder. Our line turns E. to 100K. *Perseverancia*, thence to (143K.)

Baños, where it goes S. to 155K. *Cerepa Jct.*, a converging place for the lines from the N.E. and W. The big sugar-central near the *Perseverancia* station is *La Perseverancia*. The country roundabout recalls certain fine and rich sections of Kansas. After leaving 157K. *Palmira*, in a beautiful region, hotel runners from *Cienfuegos* solicit patronage in the cars. 170K. *Cienfuegos*, see below.

16. Cienfuegos

Arrival. The Rly. Station (*Estación de los Ferrocarriles Unidos de la Habana*) is in the E. quarter of the city, about 1M. from the Plaza Martí and the chief hotels. Cabs and autos meet trains. To the hotel, 1 or 2 persons, with hand luggage, 40c.; 3 pers. 50c.; 4, 60c. If there is room in the vehicle for a small trunk the driver will carry it for a small extra charge. Otherwise deliver checks to the hotel manager, or to the hotel runners (usually trustworthy) who meet trains. Tram-cars pass near the station and run to all parts of the city.

Automobiles by the hour, within the city, $2; short trips, 1–2 persons, 20c.; 3 pers., 30c.; suburban places from 40 to 80c. It is best to come to an agreement with the driver before employing him. For sightseeing in the city and suburbs the tranvías are always available and cheap.

Hotels (see Index). Hotel *Unión*, Calle D'Clouet 33, cor. San Fernando (near the Plaza Martí): 80 rooms, some with private baths; single, from $1 to $2; double, $2 to $4 a day. Meals in the restaurant a la carta. The upper (3d story) rooms get the best air and command the best views. Elevator, electric lights, etc. Run in connection with the Gran Hotel at Sagua. Clean, comfortable. — Hotel *San Carlos*, Calle de San Carlos 141–3; 80 rooms from $1.50 to $5 per day per person; double rooms from $3 to $6. Meals a la carta. New, clean, comfortable. Elevator, etc. Extensive views from the roof garden. — *El Ciervo de Oro*, Calle Santa Isabel, 50; *El Continental*, Santa Isabel 30. Rooms from $1 to $1.50. For other hotels consult the Telephone Directory.

Banks, where travelers' checks, etc., can be cashed; Royal Bank of Canada, at the S.W. cor. of the Calles de San Carlos and D'Clouet. Branches in other parts of the city. — The National City Bank of New York, Calles D'Clouet and Argüelles. Both strong, highly reputable institutions; branches of the Havana headquarters.

Post & Telegraph Offices, Calle de Santa Cruz 103. — **Cuban Telephone Co.**, Santa Cruz 115. The TELEPHONE DIRECTORY will contain the addresses of the different Steamship Companies; Foreign Consuls; Protestant Churches; Clubs; Masonic Lodges, etc.

Climate (clima). From Dec. to May the climate is dry and delightful, with a temperature ranging from 60° to 78° Fahr. during the brilliant days, and cooler at night. The prevailing winds are N.E. and N.W. During the remainder of the year the thermometer registers between 75° and 93°, with a slight drop after nightfall.

The Drinking-Water comes from a spring in the hills near Habanilla Falls, and is supposed to be good, but the unimmune traveler will do well to drink boiled water or a good bottled product.

Cienfuegos (se-en'-fweh'-gohs), one of the largest (pop. 50,000), cleanest and most attractive of the Cuban cities of the better class, often referred to as *La Perla del Sur* (pearl of the south), in Santa Clara Province and next to Santiago the most important port on the Caribbean coast, spreads over a slightly elevated peninsula on the E. shore of a superb landlocked bay and about 6M. from its mouth. It is the metropolis of south-central Cuba; the center of the sugar trade on that side of the island; a regular port of call for coastwise and other ships, and one of the most progressive cities in the republic. Its broad,

PLAN OF
CIENFUEGOS
SCALE
0 200 400 600 1200 Feet
Drawn specially for
Terry's Guide to Cuba
Copyrighted
(Es propiedad)
Railroads
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B
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D
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2
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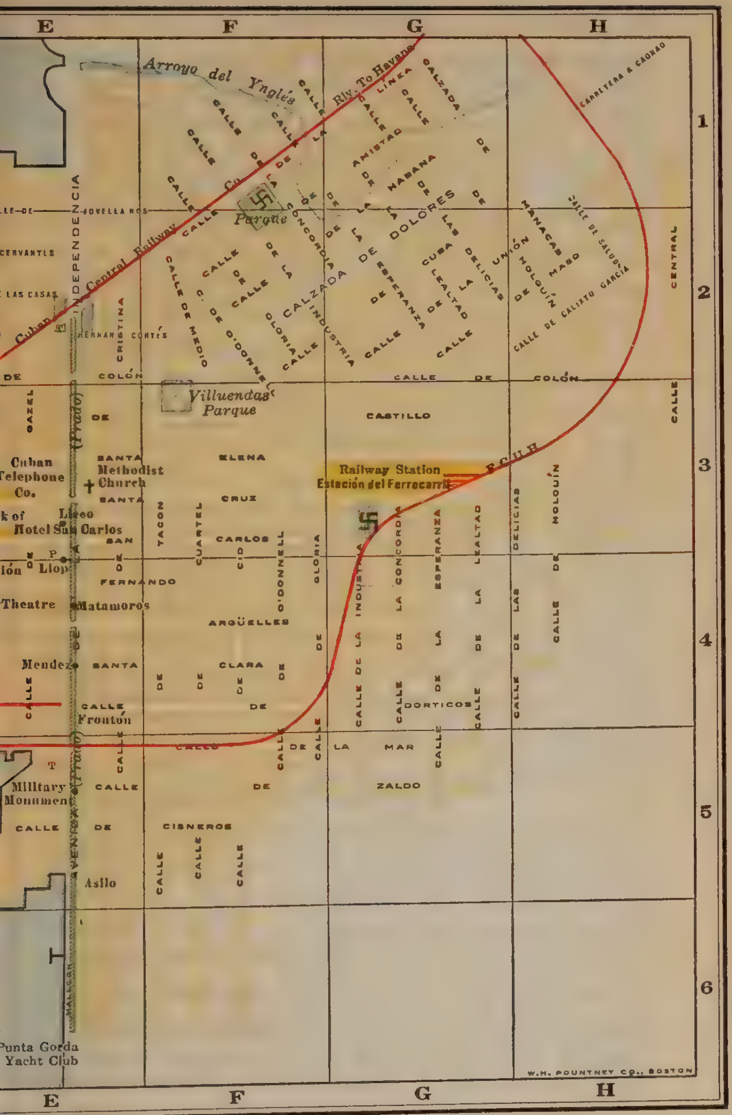
4
5
6
Punta del To
CRAZY KEY
(CAYO LOCO)
Naval Station
Muelle Bouyon
J A G U A Y B A
CALLE SAN LUIS
CALLE SANTA ISABEL
CALLE BOUYON
CALLE CASAS
CALLE DE VELAZCO
CALLE DE FOMENTO
CALLE DE COMERCIO
CALLE DE PROGRESO
PASEO DE ARANGO
PASEO DE ANTONIO MACEO
CALLE DE VILLEGAS
CALLE DE ZALDO
CALLE DE LA MAR
AVENIDA DE RAFAEL CABRERA
Cuban Cen. Railway Co.
Palma
Estrada
Cemetery
(Cementerio)
(Punta Arenas)
Arenas Point
Post and Te
El Mercado
Hotel Ciervo de Oro
Terry Theatre
Parque Martí
Cathedral
Spanish Club
Ayuntamiento
Nat. City Ba
of New Yo
Ward Line
S.S.Co.
Muelle del Estado
CIENFUEGOS BA
(BAHIA DE JAGUA)
Majagua Point
(Punta Majagua)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Arroyo del Ynglés
Rly. To Havana
Cuban Central Railway
CARRETERA A CAONAO
CALZADA DE
LINEA
AMISTAD
HABANA
DOLORES
CONCORDIA
CALZADA DE
INDUSTRIA
ESPERANZA
CUBA
LEALTAD
DELICIAS
UNIÓN
MANACAS
HOLGUÍN
MASO
CALLE DE SALUD
CALLE DE CALIXTO GARCÍA
CENTRAL
Parque
JOVELLANOS
CERVANTES
LAS CASAS
INDEPENDENCIA
HERNAN CORTES
CRISTINA
CALLE DE MEDIO
O'DONNELL
GLORIA
COLÓN
CALLE DE COLÓN
Villuendas Parque
CASTILLO
GAZEL
(Prado)
SANTA ELENA
SANTA CRUZ
SAN CARLOS
SAN FERNANDO
Cuban Telephone Co.
Methodist Church
Liceo
Hotel San Carlos
Llop
Theatre
Matamoros
TACON
CUARTEL
CID
ARGÜELLES
SANTA CLARA
Mendez
Railway Station
Estación del Ferrocarril
F C U R
DORTICOS
CALLE DE LA MAR
Frontón
ZALDO
Military Monument
CISNEROS
Asilo
AVENIDA
MALECON
Punta Gorda Yacht Club
W.H. POUNTNEY CO., BOSTON

well-drained streets are laid out at right angles to one another, and some of them are bordered by symmetrical rows of beautiful flowering trees. It has an excellent telephone system, good trolley-lines, strong, modern banks, well-built hotels, ten academies and many minor schools, several churches, a good climate and one of the largest, finest, and best-kept plazas in Cuba. About 20 trains a day run in and out of its rly. station, bringing in enlightenment and carrying out the local products. One of these is the excellent *crema de guayaba*, known and liked all over the republic. The people, known as *cienfuegueros, -as*, are industrious, hospitable, friendly, and simpático.

The city looks older than it really is. When Spain ceded Florida to the U.S. in 1819, Col. Don Luis d'Clouet, a rich planter, accompanied by some friends, migrated to Cuba and sought a place to establish a colony. Securing permission from Capt. Gen. José Cienfuegos y Jovellanos, he founded his settlement on the shore of Jagua Bay, and in gratitude to the governor, named it *Cienfuegos* (literally 100 fires). With a tropical sea at its feet and one of the richest regions in Cuba at its back, it prospered from the start. In due time other peoples of French and Spanish descent, fleeing from Santo Domingo because of negro domination there, settled in the new colony. Mementoes of these are the odd street names which the visitor will note: D'Clouet, O'Bourke, Boullón, Hourruitiner, etc. Others are equally noteworthy: Esperanza (hope), Lealtad (loyalty), Delicias (delight), Perseverancia (perseverance), Gloria (glory), Dolores (sadness), and whatnot. Other streets commemorate Spanish notables; Colón, Padre de las Casas, Hernan Cortés, Cervantes, Velásquez, etc. Not a few are named for famous Cuban generals; Calixto García, Martí, and others. The Spaniards evacuated Cienfuegos Feb. 6, 1899, when General Castellanos with the residue of his army sailed for home in the *Catalina*. — The chief products of the region are sugar, molasses, tobacco, lumber, honey, wax, etc. The Cienfuegos rum which was so well known in New England during our colonial period is still manufactured.

The Prado, a narrow, flagged promenade running through the center of the Avenida de la Independencia and flanked by bulbous alamos, stores, shops, residences, movie theaters and whatnot, aside from being the show street of the city is a sort of al fresco Hall of Fame of the city's notables. The fine marble bust between the calles de Argüelles and Fernández commemorates *Mercedes Matamoros* (1857–1907), cherished as *la desventurada cantora del dolor* — the unhappy singer of sad songs (see Literature). A poor orphan with a sweet voice and a habit of singing songs that betrayed her loneliness and the sadness which seemed always to oppress her, she left a strong impress on the hearts of the people. The shield showing a battlemented castle (that of Jagua), a crown and a seiba tree,

forms the city coat-of-arms and advertises the fact that the bust (a gift offering by Don Pedro Modesto Hernández) was erected by the city to perpetuate her fame.

At the intersection of the Prado and Santa Clara st. stands an elaborate shaft surmounted by a dazzling white marble bust (also erected by the city, and a gift from Sr. Hernández) of *Ceferino A. Mendez.* The Latin and Spanish inscriptions glorify labor and advise that Sr. Mendez was a tireless worker whose memory is reverenced by the people. A beautiful Cuban woman in an attitude of homage, and bas-reliefs depicting interests which occupied him in life, are the salient features of the memorial, which is one of the handsomest in the port. — The strikingly beautiful marble monument at the intersection of the Prado and the calle Zaldo commemorates the long war for independence and was erected in 1917. An idealized figure of an agonized Cuban mother clasping her soldier son to her side is the outstanding feature. The marble tablets in high relief depict stirring revolutionary scenes.

The Jai Alai Frontón (see Index), one square S.E., at the cor. of the Prado and Dorticos st., is one of the largest in Cuba. Southward from this point the Prado merges into the Malecón, at the r. of which, facing the Calle Dos, is the ornate Cienfuegos Yacht Club. From the miradores on the roof of this one commands entrancing views of the city and bay. — A longish walk to the end of the peninsula brings one to the sparsely settled *Punta Gorda* (fat point) suburb. Many trim boats ride at anchor in the bay hereabout. — Returning along the Prado to a point midway between San Fernando and San Carlos sts. we come to a marble bust of *Don Enrique Edo y Llop* (1837–1913), a fighting journalist and historian (*batallador periodista e historiador*) who was a prominent figure in the war for freedom.

The Liceo, a social, art, and recreation club with a high purpose and many members, overlooks the Prado at the Calle de Santa Cruz. The structure across the street, is the Methodist Episcopal Church South. The bizarre residence adjacent on the N., with a portico supported by 7 Roman columns and guarded by 2 bronze lions, is a relic of the "gusto particular" in colonial design. One in search of the picturesque in architecture will find much to interest him hereabout, as many of the houses reflect the ideas of their early French creole builders.

The Cathedral of the Purísima Concepción de Cienfuegos, overlooks the Parque Martí at the N.E., is the largest church in the port; was begun in 1831 and completed in 1869 at a cost of $19,536, and stands on the site of a crude oratorio erected concurrently with the founding of the port. Until the diocese was created (by a Papal Bula of Pope Leo XIII in 1903) the church was La Parroquía. The first bishop of the cathedral (a

suffragan to the Metropolitan See of Santiago) was *Fray Aurelio Torres y Sanz* (died May 20, 1920), a monk of the order of Barefoot Carmelites. The weather-beaten structure belongs to the secular clergy, who as a rule are non-monastic, broad-minded, tolerant and friendly. The 27 or more parish priests and 40 ministers and teachers who attend to the 5 *vicariatos* and 38 *parroquías*, belong to various orders: Carmelites, Franciscans, Capuchinos, Passionistas, Dominicanos, Jesuits, etc.

The severe façade with its ugly campanario and clock-tower is less pleasing than the interior, which possesses a certain colorful charm. A series of distressingly plain Roman pillars support an equally plain pediment, superimposed at the central arch by more plain Ionic pillars. The glass window between them admits light to the organ loft. In the upper pediment is a time-stained figurine of *La Inmaculada*, patroness of the church and city. From the mirador of the two-storied tower a fine view can be had over the city and bay. The clock strikes the hours in a querulous sort of way, then, for emphasis, strikes them again! — In addition to the front entrance there is one on San Carlos st. If that be closed, knock at the adjacent door (upper side of the st.) and enter the church through the sacristía. The priests are kind and obliging, and visitors are welcome.

The Interior forms a huge single nave 125 ft. wide by 160 long, with lateral aisles separated from it by massive pillars and arches. The last arch of the series forms a clipped transept, in the bay of which is a capilla. The clearstory windows, each about 12 ft. high, are of stained glass and depict the 12 apostles. The large polychromatic framed pictures in high relief, against the arch supports, differ from others of their kind, and portray in rather a vivid way the 14 stations of the *Vía Crucis*. The plain ribbed vault and the marble floor impart a drear aspect to the nave. Cristo is the central figure of the stained glass window in the organ loft. The órgano is of Spanish provenience, cost $10,000, and was installed in 1924.

The chapel at the r. as we enter the main door is dedicated to Our Lady of the Sacred Heart; the next to the Child Jesus, in this instance known as El Niño de Praga; 3d, in the transept, Souls in Purgatory. The capilla at the r. of the high altar commemorates Jesus of the Sagrado Corazón; that at the l. Our Lady of Carmen. The elaborate Gothic altar is devoted to Nuestra Señora de la Caridad. The following one to the Crucified Christ; that at the end of the aisle to San Antonio. The recumbent figure of Cristo in a glass case, beneath the altar, is greatly reverenced.

The High Altar, a resplendent structure in gold and many colors, is supported by 8 fluted and gilded Corinthian columns, has various metal enrichments, and displays for its central

figure a winsome *Inmaculada* clad in blue draperies and wearing a gold crown. The heroic figure at the r. is San Pablo; at the l. San Pedro. Below are San Rafael and San José. — The crimson and gold canopy at the l. of the presbiterio extends above the *cathedra*, or bishop's seat, and proclaims the edifice a cathedral. — The Sacristía, entered through the door at the l. of the high altar and also through the transept, contains little of interest. The bizarre picture in high relief in the r. transept shows the Angel of Mercy rescuing anguished souls from a harrowing purgatory. The Vírgen de la Merced has real hair and holds a diminutive santo in her arms.

The Parque Martí, largest and finest of the city plazas, is in the S.W. quarter, near the water and the *Hotel Unión.* It is a clean spot with broad flagged walks, fountains, flowers, trees, and a handsome kiosko erected in 1922. Good music by a military band in the evenings. The monument to Martí recalls the fine statue in the Havana Central Park. A striking bust commemorates *el inolvidable gobernador* (the unforgettable governor) Don Ramón María de Labra. Another (N.W. side) *el inspirado poeta y esclarecido patriota* (inspired poet and illustrious patriot) Antonio Hurtado del Valle, known as the Son of the Damují. A companion memorial (S.W. side) perpetuates *Clotilde del Carmen Rodríguez,* Daughter of the Damují, poetess and model of Christian virtues. A bust in the N.E. cor. of the plaza commemorates the patriot *Antonio Reguera.*

The Terry Theater, a weather-beaten structure overlooking the parque at the N.W. is affectionately regarded as one of the local sights. When built (by Don Emilio Terry, son of Don Tomás Terry, a wealthy banker and sugar magnate) in 1889 (at a cost of $116,000) it ranked as one of the finest of its kind in Cuba. The income derived from it supports certain local schools. The faded interior shows signs of vanished grandeur. Lunettes, medallions of long-dead actors, a florid ceiling displaying nude figures and flying angelitos, are the most conspicuous features. In the lobby is a seated marble figure (by *Tomaso Solari,* Napoli, 1889) of Don Tomás Terry (a prominent figure of his time). The unpretentious Palacio Municipal flanks the plaza at the S., and near it is the Spanish Club. The fantastic building at the S.W., with an ornate blue tower, white figurines and a spiral stair, is the home of *Don José Ferrer,* a sugar magnate. — The *Parque Aduana,* near the Muelle del Estado, is a clean, attractive spot adorned with flowers and palms, and some Spanish cannon cast in 1782.

The Bay, or *La Bahía de Jagua,* or *Xagua* (which is also the name of a coral reef 30M. south of the entrance), one of the finest and most capacious (about 11M. long and from 2 to 5 wide — 6 to 26 ft. deep) bays on the Cuban coast, ranks as a harbor of the first class. The entrance between Punta Colorados (where U.S. troops were quartered during the Sp. war)

and Sabanilla Point (or *Punta de la Vigía*, lookout) is about a mile wide, but the channel rapidly narrows to 300 yards. At the l. as one enters is the historic and highly picturesque

Castillo de Jagua, once a fortress of considerable renown, constructed during the reign of Felipe V. (1700–1746) to protect the rich hinterland from the piratical marauders who at one time infested the coves along the Cuban coast and in the Isle of Pines. Originally it was known as *El Castillo de Nuestra Señora de los Angeles de Jagua*. It antedates the city by nearly a century, and is one of the oldest structures in the neighborhood. It is the objective of local excursions (launches from the Muelle del Estado at frequent intervals; time about 1 hr.; consult the hotel manager) and at present serves as an auxiliary to the Signal Tower on a hill about 1/3M. at the N. The view from the tower is charming; many green islands, coral keys and promontories decked with bright bungalows and picturesque villas; miles of rolling country flecked with sugar-estates and lordly palms; and countless leagues of tranquil, lapiz-lazuli sea brooded over by a faultless sky reward the gaze. The topographical irregularities of the countryside, and the sharp contrast between the verdurous tropical valleys swooning beneath shimmering heat, and the cool blue mountains above the E. horizon, is delightful. The knowledge that in 1492 Columbus himself cautiously worked his little caravals through the bay at one's feet, adds romance to the prospect. The S. Cuban Naval Station is located here.

Sebastián de Ocampo surveyed the bay in 1508, on the voyage which determined Cuba's insularity, and he made a note of its lovely translucent waters, the white sandy bottom, and the many bizarre marine specimens found in it. Padre de las Casas described it as "the most magnificent port in the world, comprising within its shores 6 square leagues." Four small rivers, the *Caunao*, *Inglés*, *Salado*, and the classically charming *Damují* empty into the bay. The latter is navigable for 21M. from its mouth and is flanked by the sleepy little pueblos of *Ebreus* and *Rodas*, and by several fine sugar-estates; among them *La Soledad*. One of the most popular local excursions is to certain of these plantations — *Carolina*, *Constancia*, *Manuelita*, and *Dos Hermanos*. Launches at regular intervals from the *Muelle del Estado*. Consult the hotel manager. The waters of the bay are deep enough for some big ships to tie up at the docks. — The traveler with time to kill may elect to take trolley rides to the near-by pueblos of *Caunao*, *Palmira*, and the *Central Hormiguero;* or go by motor boat to *Punta Gorda*, *Cayo Carenas*, *O'Bourke*, *La Milpa*, and *Paso Caballos*, on the bay shore. Or to (34K.) *El Salto del Habanilla*, an attractive waterfall in the hills back of the port.

One of the best views over the city is obtainable from the terraced roof (elevator) of the *San Carlos Hotel* — higher than

the cathedral tower and easier of access. From the azotea proper (where there is a roof garden) one should ascend the (short, easy) flight of steps to the apex. From this high, unobstructed point the city and bay in their entirety are seen. In the near foreground stands the cathedral and a myriad flat, tiled-roofed houses. Plumed palms rise from many of the patios, and with a glass one can observe many domestic activities not intended for general inspection. The location of the city on its narrow peninsula is seen to good advantage. The entrance to the bay is hidden by a fold in the hills, but miles of its surface are exposed to view. A tallish range of mts. is seen to close in at the N.E.; the white road which extends countryward at the N.W. is the *Carretera*, or *Camino Real*, which before the advent of the railway linked the port with the Cuban world. The green hinterland stretching to a blue horizon is very beautiful; lush with the products of the tropics and swooning beneath the ardent blaze of a passionate sun.

17. From Cienfuegos via Cruces and Santo Domingo to Sagua la Grande (*Concha, and Isabela de Sagua*)

United Railways of Havana

92K. Several trains daily in about 4 hrs. For fares and other information see the rly. folder. — The train runs northward through the suburban towns of *Palmira*, *Cherepa*, and *Hormiguero*, to 24K. *Camarones Jct.*, where the traveler so minded may board a train for the (uninteresting) town (28K. at the S.E.) of *Cumanayagua*, in a rich fruit and cane region. — At 29K. Cruces Jct. trains run E. to (68K.) Santa Clara (Rte. 7), a thriving city on the main line between Havana and Camagüey. — Meals and lodgings at the fonda across the street from the *Cruces* station. — Big sugar centrals with their concomitant cane fields, fine fruit ranches and productive plantations are features of the countryside. — 58K. *Santo Domingo* is the junction point for trains between 51K. *Macagua* at the W., and 23K. *Esperanza* at the E. Lunch stand in the station. At this point the train crosses the axial line of the island and proceeds across the northern section to 85K. *Sitiecito Jct.*, thence through a rich sugar region to 92K. Sagua la Grande (see below). An extension of the rly. runs N. to (17K.) *Concha*, near the Atlantic port of *Isabela de Sagua*.

Sagua la Grande

Arrival. The Rly. Station (paradero del ferrocarril) faces the Calle Martí, in the S.W. section of the city, 2 squares from the Plaza de la Libertad, and the chief hotels and business houses. Distances are short. Autos meet trains. Fares low. — The monument in the station yard, marked by a sculptured locomotive in marble, commemorates Count de Casa Moré, president of this section of the rly. in 1893.

Hotels. *Gran Hotel Sagua*, Calle Carmen Ribalta, overlooking the Plaza de la Libertad; 3 min. walk. The hotel runner will carry hand-luggage. A new modern (completed in 1923) hotel, with elevator, marble stairs, good

plumbing, 80 clean rooms (some with private bath). American and European plans. Rooms only from $1 up. Meals in the restaurant a la carta. Fine view over the city from the roof garden. — *Hotel Telégrafo*, facing the plaza at the N.E. Rooms from 75c.; the best are on the second floor, overlooking the park.

Post & Telegraph Offices, 1 block from the Sagua Hotel, on the Calle Carmen Ribalta. — **Cuban Telephone Co.,** Calle Solis 61.

Banks. Royal Bank of Canada, Cor. Martí and Calixto García. — National City Bank of N.Y., Calle Martí 36. — For the addresses of the different Consuls, Clubs, Churches, etc. consult the TELEPHONE DIRECTORY.

The Drinking-Water (agua potable) comes from the near-by Río Blanco; it is supposed to be good, but prudent travelers will be wise to have it boiled, or to drink a good bottled water.

Steamship Lines. Various foreign lines touch at the port (of Isabela de Sagua), and the Compañía Naviera de Cuba operates a coastwise service to Havana and other points. Consult the TELEPHONE DIRECTORY for addresses of agents.

Sagua la Grande (sah'-gwah lah grahn'-day) a clean, busy, progressive city (pop. 20,000) on the N. side of the island, 285K. from Havana (frequent train service), stands on the banks of the picturesque Sagua River 12M. due S. from its mouth at the Atlantic (and the port of Isabela de Sagua, pop. 2000), in the midst of a rich and highly productive agricultural region in which sugar predominates. It is an attractive city of broad streets laid out at right angles to one another, of handsome houses, pretty plazas, quaint churches, good hotels and the comforts of a similar sized American city. One of these streets is named for Clara Barton and expresses Cuban gratitude for her noble work in the cause of Cuban independence. A beautiful plain watered by the Sagua River stretches back of the city, merging, at the W. into a range of low hills. Scattered throughout the city are many fine royal palms, big seibas, cedars, flowering poincianas, and a host of productive fruit-trees. In the suburbs many of the modest little homes of the *saguayanos* are painted a vivid green, blue or some equally prominent color, and the red and magenta Bougainvillæa which climbs to their topmost points form bizarre and striking color contrasts. Some of these purlieus strongly recall those of Vera Cruz, particularly where the black, greasy-headed vultures, or auras, waddle through the gutters and act as city scavengers.

One of the most picturesque spots in the city (the old Indian *Sagua de Tánamo*) is at El Puente del Triunfo (Triumph Bridge) where it spans the Sagua River; the stream here flows between deep, verdure-covered banks, and over its placid waters glide many attractive pleasure boats and other craft. — Quaint features are the lumbering ox carts and other primitive country conveyances that come into the city from the environing plantations. — THE PLAZA DE LA LIBERTAD, the social center of the city, is a restful, flower-embowered spot, with iron rocking-chairs for the weary, and a classical, semi-circular pergola overrun with flowers; an illuminated fountain, a music kiosko and whatnot. Music in the evenings by a military band.

THE PAROCHIAL CHURCH of The Immaculate Conception (a

subsidiary of the Cienfuegos diocese), the largest and most popular of the Sagua churches, stands on the S.E. corner of the Plaza de la Libertad, dates from 1860, and is a quaint structure erected along Catalonian lines. The big central doors of pressed steel with sundry enrichments are curiously at variance with the huge Roman columns that support the pediment and its *campanario*. The old clock here strikes the hours and quarters. The marble plaque let into the wall of the vestibule apprises the visitor that during the reign of Doña Isabel II (1833–67) while His Illustrious Eminence Señor Don Francisco Fleix y Solano (a Catalán name) was the worthy bishop of the diocese, this Templo was constructed with the help of the Spanish Queen and the good patricians and strangers who seconded her efforts; that it was dedicated to the service of the Saviour under the advocation of the Holy Virgin in the dogma of her immaculate conception, the 19th of February, 1860, while His Excellency Capt. Gen. of the armies Don Francisco Serrano y Dominguez was the vice-patron of the Cuban churches.

The colorful **interior** is more attractive than the dowdy, weather-beaten exterior. The single nave with its 2 lateral aisles is, like other Catalonian churches, without a transept or clearstory. A series of oval, stained glass windows admit light, but not enough to dispel the somberness caused by the exceptionally low vaulted ceiling. The 1st chapel at the r. as we enter is dedicated to El Cristo Crucificado. The figure at the 2d altar, with the Child Jesus in her arms, is La Vírgen del Carmen. The strikingly attractive painting (a good copy of an original Murillo by some adept copyist of the Cabrera School) which usually hangs between this altar and that at the r. of the high altar, is a Descent from the Cross; three lovely female figures and a cherub compose the group. The Cristo Crucificado at the r. is sanguinary and repulsive in its materialism. The figurine at the l. of it is La Vírgen de la Caridad. The altar beyond commemorates San José and El Niño Jesús. Near by is an Anunciación, a passable copy of one of Murillo's masterpieces.

The 1st altar at the l. as we enter is dedicated to San Lorenzo. The finely sculptured figure on the adjacent altar is Jesus of the Sacred Heart. The mosaic reliquary with the handsome bronze door contains the sacred wafer. The big painting in the barred chapel, Christ Anointing the Poor, is by an unknown artist. The stair leading to the tower (fine views) is at the r. of the entrance. — The High Altar is a plain white marble structure supported by Ionic columns adorned at the base with the Greek key-pattern. The fine Descent from the Cross usually is referred to as *La Señora de las Angustias*. In the Sacristy there is a good painting of La Magdalena by some adept pupil of the Zurbarán School. The Bautismo, in the

Baptismal Chapel, though attributed to Francisco de Goya (see Index), is more likely the work of one of his pupils.

The seated marble figure of *Señor Joaquín Albarrán*, at the S.E. side of the Sagua Hotel, in the flagged space called *Parque Albarrán*, is a monument to homiletical panegyrics. One of the inscriptions apprises the curious that "it is a tribute paid in life to talent, virtue, and patriotism." Another says: "How great the worth of a man who receives such honor unopposed by envy and indifference!" In the inscription on the N. face, Sr. Albarrán says: "Although life's hazard forced me to accept great France as my country, I shall never forget that I am a Cuban, and I shall always strive to be worthy of the country in which I was born." On the W. face one learns that Dr. Albarrán was born in Sagua in 1860. Here also is a list of the institutions which he served. The list on the E. face recounts the diseases the learned medico cured. — The local coat-of-arms is seen here in the form of a double shield, a ship, a crown, and a palm tree on a hill. — The striking building on the E. cor. of Padre Varela St., cor. Céspedes, with a seated figure of Queen Isabella, is the Casino Español.

The Jesuit Church and Colegio of Jesus of the Sacred Heart, on the E. bank of the Sagua River, beyond the Triumph Bridge, possesses an attractive Gothic interior and one of the most charming patios in the city. Both church and college date from 1909 and were given to the Order by Doña María del Carmen Zozaga y Laredo (tablet and portrait in the reception room of the colegio). If the church doors are closed, proceed to the far gate, ring the bell there, and enter through the college hallway to the patio and the church. The huge nave is without aisles or side chapels and is encircled by a high encircling balcony that serves as a triforium. The unusually handsome Gothic high altar is in the form of a huge reredos or *retablo*, one of the few of its kind in Cuba. The fine central figure, Cristo del Sagrado Corazón, is flanked by others of San Ignacio de Loyola, and San Francisco Xavier (see Index). High above, surrounded by angelitos, is an attractive figurine of Nuestra Señora del Carmen. On the lateral altar at the r. is a San José, San Antonio de Padua, and San Juan Bautista; at the l. an Inmaculada with el Niño de Praga at her feet, and a San Luis Gonzaga and Santa Teresa de Jesús at the l. and r. The pictures on the arches represent the 14 stations of the Vía Crucis.

The Mausoleum (*el mausoleo*), a concrete structure in a half wild parque of the same name, in the E. quarter of the city, 3 min. walk from the hotel, contains 150 or more nichos containing the remains of heroes who died in the war for independence. Royal, cocoa, and other palms, and some flowering trees rescue the spot from dreariness.

18. From Sagua la Grande via Cifuentes, Camajuaní, and Remedios to Caibarien

United Railways of Havana

95K. Several trains daily in about 3 hrs. For fares and other data see the rly. folder. — The train runs S.E. across the Sagua River to a rolling, palm-dotted country of milk and honey, sugar and tobacco, Indian corn and sugar-cane, and the myriad fruit and flowering trees that form figures in almost every Cuban landscape. Laboring oxen draw lumbering cane-carts across the land; many fat cattle browse the meadows; big sugar-mills pour clouds of smoke toward a faultless sky, and a captivating air of peace and contentment broods above the land — which recalls Iowa or Kansas. The wayside stations are shipping-points for cane and many products.

19K. *Cifuentes Jct.* (Hotels *Continental*, and *Louvre;* rooms from $1) is the point of departure for *Esperanza* (30K. south) on the main line between Havana and Santa Clara. At 36K. *Calabazar Jct.* a branch line goes 3K. N. to *Calabazar* (pumpkin patch) town. Many fine estates, some modest ranchos, and frequent jungle patches mark the country between this point and 64K. *Camajuaní* (Hotels *Comercio*, Calle Independencia; *Cosmopolita*, Calle Gen. Naya, rooms from $1), a somnolent town (pop. 3000) embowered in flowers and fruit-trees, and a shipping-point for the cane and tobacco raised in the neighborhood. A rly. runs S.E. to 26K. *Cumbre* (on the Cuba Rly.). Our line turns here and runs N.E. through a rich and productive region to 82K. *Remedios* (pop. 9000, hotels *Saratoga*, and *Mascotte*, rooms from $1: National City Bank of New York), founded in 1514 on the site of the Indian village of *Sabaneque*, and now noted for its fine tobacco. — 95K. CAIBARIEN, see below.

Arrival. The Rly. Station is on the Calle Justa, 3 blocks from the chief hotels and 4 from the central plaza. Autos meet trains. For 2 pers. with hand-baggage, to hotel or residence, 40c. Distances are short.

Hotel Comercio, Calle Justa 28; rooms (best on the 2d and 3d floors overlooking the street), $1 to $3. Meals in the restaurant a la carta. — *Hotel España*, Calle Justa 7. H. *Unión*, Calle Escobar 36; rooms from 75c.

Banks. National City Bank of N.Y., Calle María Escobar 24, cor. Justa. Royal Bank of Canada, Calle Martí 7.

Post Office, Cuba St. **Telegraph Office,** Falero 7. **Cuban Telephone Co.,** Cuba 45. — For the addresses of the different steamship offices, consuls, etc. consult the Telephone Directory. — The **Drinking-Water** is brought into the city by an American company and is said to be good.

Caibarien (kigh'-bah-re-en'), a new and thriving port on the Atlantic Ocean, in Santa Clara Prov., with a population of 15,000, is the shipping-outlet for the vast sugar-producing district in the immediate hinterland, and for the tobacco grown in the vicinity of *Camajuaní*, *Remedios*, and *Placetas*. Some honey, wax, and lumber are exported. It is a regular port of call for coastwise ships of the *Compañía Naviera de Cuba*, and for certain freight lines from New York. While the

bay, which half encircles the city, stretches to the doors of some of the warehouses, the anchorage for deep sea ships is (at present) 15M. out. Cocoanuts thrive in the neighborhood, and Chinese with push carts hawk them through the port as foreigners do bananas in the U.S. The social and commercial life of the city clusters about the

Plaza Martí, a restful, flower-embowered and tree-shaded spot in the center of the port. At one end of it is a Parque Infantil, or children's playground where there are swings and other mechanisms. Royal palms, alamos and Indian palms with trailing masses of small seeds adorn the parque. Conspicuous among the flowers is the cactus-like *Candollea*, known locally as *canilón*, and named for the Swiss botanist Augustin Pyramus Candolle (1778–1841). The *Casa Municipal* flanks the park at the W. Overlooking the S.W. side is

The Parochial Church of La Purísima Concepción de Caibarien, a Passionist foundation dating from 1850 and conducted by priests of the Passionista order (20 or more branches in the U.S.). Outwardly the church is painfully plain, with a flat roof and a two-storied campanario housing a clock which strikes the hours. Inside it is as primitive as Noah's Ark must have been. The single nave (45 ft. wide by 138 long) has no flanking aisles, but is adorned on either side by triple altars. The *presbiterio* is formed by a single arch, beneath which, flat against the wall, is the high altar. The arch is painted to represent blue blocks, on each of which is a colored symbol of the faith. The bizarre ceiling is shaped like an inverted trough strengthened by natural wood beams that spring from each architrave and tied together at intersecting points (an antiquated device exemplified in the old Santa Clara Convent at Havana).

The High Altar is dedicated to, and displays a figure of, La Inmaculada, the patrona of the city. The 1st altar at the r. as we enter, contains a figurine, in a glass case, of Nuestra Señora del Carmen; the 2d is of El Calvario; 3d the Sacred Heart of Jesus. The 1st at the l. commemorates San Ignacio de Loyola; 2d La Vírgen de la Caridad del Cobre; 3d La Covadonga. Near by are 2 paintings depicting scenes in the life of the Virgin when she appeared to the great Pelayo and bade him drive the Moors from Spain. The black Virgin and Child in a glass case at the r. of the nave, near a picture of the Mex. Virgin of Guadalupe, is a copy of Our Lady of Monserrate (see Index). Conspicuous among the church symbols is that of the *Pasionistas*, a heart-shaped figure and a trefoil with a cross and the words *Jesu xpi Passio*, a Greek construction to be read backward and meaning *Pasión de Jesús Cristo*.

19. From Caibarien via Cumbre (*Placetas del Sur*) to Trinidad (*and Casilda*)

To 41K. Cumbre there are several trains (over the United Railways of Havana) daily in about 2 hrs. Thence to 86K. Trinidad one proceeds over the Cuba Rly.; 1 train daily in about 3 hrs. For fares, etc., consult the rly. folders and see Index, *Railway Fares*. To make good connections at Cumbre one should take an early morning train out of Caibarien. — There is a small fonda across the track from the Cumbre station, and a better one (the *Buffet Capestany*, reasonable prices) in the town. Trains arrive at, and leave from the same station. — The line runs straight across the island, from the Atlantic ocean at the N. to the Caribbean Sea at the S. The 1st half is through a rolling district of fine sugar-estates and tobacco-plantations; the last half of the latter part through a wild, mountainous region of beautiful scenery. The ever-shifting views are among the finest in Cuba — a superb combination of mt. and plain, of blue peaks and deep gorges through which plunge foaming rivers crossed on high, spider-like bridges; of palm-choked valleys and bamboo-filled dells aflame with brilliant tropical flowers and vocal with bright-plumaged birds; of cattle ranches, sugar-estates and the more modest homes of *guájiros* and *colonos*. The Trinidad Branch from Cumbre, on the Main Line, to (92K.) Casilda, on the coast, was opened to public traffic in 1918.

From Caibarien the rly. follows the contour of the bay, through the shallow reaches of which tall cranes stalk their piscine prey. The big sugar-central with a red roof and 3 tall chimneys at the far right is *La Reforma*. Cocoanut groves, long avenues of royal palms, many minor palms, and thousands of fruit-trees dot the rich countryside and alternate with fields of blue-green sugar-cane that waves in the vagrant summer wind like Kentucky bluegrass. The myriad orchidaceous plants which cling to the tall seibas and flaunt their beautiful blooms wantonly in the face of the sun attest to the humidity of the air. Flowers are everywhere, reds and brilliant yellows predominating, with a notable scarcity of blue tints. So rich is the soil hereabout and so ardent the sun's rays that most wood telegraph poles when planted either sprout or rot, so upright steel tubes with wood cross-pieces to which the insulators are affixed are used. Many of the small plantation-homes one sees by the roadside are almost smothered in brilliant scarlet coleus and magenta Bougainvillæa. Adjacent to each *choza* (cottage) usually is a plot of ripening bananas, a space devoted to tobacco, and another to vegetables, while a big mango, a lime, and a guanábana tree stand near to give shade and fruit. Oranges, lemons, grapefruit, cocoanuts, caimitos, and many attractive fruits thrive in the region, along with the omnipresent papaya. Through the occasional jungle

patches on the outskirts of the cultivated lands one gets fugitive glimpses of half-wild cattle that dart away as the train passes.

19K. *San Agustín.* The big sugar-mill near the station is the *St. Augustine.* Here and elsewhere along the line one notes that considerable palmacristi (the castor-oil plant) is cultivated. — Hard by 22K. *Zulueta Sta.* is the María Luisa sugar-mill with a miniature rly. running to it. The San José mill, with a tall brick chimney and 4 steel stacks stands at the left of 28K. San José Sta., amid broad cane-fields. The somnolent town with its white houses and red tiled roofs makes a pretty picture as it drowses in the summer sun beneath a faultless sky. — 36K. *Placetas* (hotels *Tullerías*, and *Europa*, rooms from $1) is often called *Placetas del Norte* (N.) to differentiate it from P. del Sur (S.) or

41K. Cumbre, the junction on the main line of the Cuba Rly. where E. and W. bound passengers, as well as those for Trinidad change cars. Our train continues across a rolling, sun-drenched country marked by broad cane-fields and semi-tropical vegetation. The jumble of blue peaks that soon peer above the S.W. horizon are outposts of the rugged Trinidad Range. Much of the country is uncultivated; pioneers and settlers are seen clearing broad stretches on which to plant tobacco and cane. The little towns many of whose houses stand on stilts and are chimneyless, look unfinished and suggest frontier places. The mayordomos who ride across the cane-fields have lariats swung to their saddles and machetes to their backs, and they suggest banditti or vaqueros from some wild and distant pampas. Beyond 12K. *Baez*, many swales, draws and deeper arroyos cut the land, and water-courses are numerous. From this point all the streams flow toward the Caribbean Sea. The oddly eroded, conical peaks of the Trinidad Range soon are prominent and permanent figures in the line of vision. After passing 37K. *Jiquimas*, the train enters a wild and picturesque region gashed by deep barrancas through which winds the *Agabama Río.* Beyond 43K. *Sopimpa* it rushes and tumbles through a fearsome gorge which the rly. (on concrete piers and abutments) crosses (at K.52) a long (890 ft.), slightly curved, 15-span spidery bridge 189 ft. (highest on the Cuba Rly.) above the river; it recalls the famous Metlac Bridge on the Mexican R.R. The views are inspiring. The turbulent river bounces and swirls through the narrow gorge, whose verdure-covered slopes flame with all the brilliant colors of the tropics. The rly. trails this laughing, fleeing river for miles, bending and twisting above it and seemingly trying to keep it in sight. The sun-swept southland asserts itself on every side. Shimmering waves of heat envelop the region; high mountains rise, approach and recede; buzzards with almost motionless wings sail the blue void; and occasionally one glimpses elfin

dells edenic in their flaming beauty. Many beautiful birds and butterflies dart through the warm air.

Before reaching 58K. *Meyer* Sta. the valley broadens, the river bends away to the left, and only occasionally thereafter do we glimpse it as it dimples and flashes kisses to the sun. Steadier now, and more sedate and thoughtful, as if sensing its approaching oblivion in the blue waters of the Caribbean, it flows quietly onward. In the absence of its sparkling waters the vistas become tamer. Sugar-mills and plantations swing into view; tidy little ranch houses perch on the rounded tops of low hills and overlook the cultivated plots that extend down their slopes. Considerable charcoal is burned in the near-by hills and brought to the rly. for shipment. — Near K.66 we enter the beautiful *San Luis Valley* through which the Ay River loafs to the sea. The fine pasture land is known as *pasto labrado*. The big sugar-mill at 70K. *Iznaga* Sta. is the well-known Trinidad. 86K. TRINIDAD, see below.

20. Trinidad

Arrival. The Rly. Station is on the S.W. edge of the city, about 1M. from the Parque Central and Hotel Canadá. It is a huge, quadrilateral structure formerly used as a barrack (and still called *el barracón*) surrounding a patio about 2 acres in extent, anciently used as a parade ground. It was an oft-tested stronghold during the long war for independence, and during a siege could shelter most of the local inhabitants. There are no tram-cars. Autos meet train; to the hotel, or residence, 40c. per person, including hand-luggage.

Hotels. The *Gran Hotel Canadá* overlooks the Parque Central; rooms (best ones on the upper floor front) from $1. Meals in the restaurant a la carta. Other (smaller) hotels are the *Plaza* and the *Ramos:* rooms from 75c.

Banks: The Royal Bank of Canada, in the Calle Capdevila, 1 square W. of the hotel and parque.

The Drinking-Water is considered fairly pure, but its magnesia content may act as a mild cathartic to some. A white deposit of this may be observed on the edge of the spring whence it comes, at the San Juan de Letran Falls, a beautiful spot in the hills of the same name, 3 leagues from the city, and 382 meters above it. The falls are 72 meters high and are used by a local company to generate the electricity by which Trinidad is lighted. — A popular local beverage is the punch (*ponche*) made from *guarapo*, or fermented cane-liquor.

Trinidad Coffee is celebrated for its fine fragrance. Quantities (along with cacao) are raised in the neighborhood. In the early morning one hears a constant pounding in the little houses — crushing the *café* for the morning cup. Ask for café a tres golpes (see Index).

Trinidad (tree-knee-dahd' — trinity), an important south-central Cuban city (pop. 12,000) in Santa Clara Prov. 42M. west of Cienfuegos and 3M. from Casilda, its port of entry on the Caribbean Sea, stands on the lower slope of La Vigía Hill (900 ft.), flanks the shallow Guarabo River, and is the metropolis for the rich sugar, cacao, tobacco and coffee region which lies back of it. Diego de Velásquez founded it in 1514 (on the site of an Indian village called *Guamuhaya*) with the title *Villa de la Santísima Trinidad*, hence it is one of the oldest of the island cities. It has ever been regarded as one of the most

picturesque. Its narrow, sloping streets are paved with primitive cobblestones, and its small, tiled houses, devoid of front yards and each with a tiny patio, remind one of a Valencian or an Andalusian town — an aspect heightened by the manners and customs of its likable people. The ancestral lines of many of these go straight back to the days of Columbus. In the earliest days a number of Spanish hidalgos came to settle in Trinidad, bringing many of their pleasant customs with them. Not a few of these are still practiced. The French element was introduced in 1820, when Cienfuegos was founded, as well as by the refugees who fled from Santo Domingo consequent to the racial equality established by the Fall of the Bastille. The warmth and humidity of the climate show in the extraordinary vigor of the plant life. There is a wealth of fruits and flowers; oranges and lemons ripen in the sun, and Spanish moss and orchidaceous epiphytes not only cling to the trees, but one observes them growing upon, and hanging from, the telegraph wires! A myriad cockerels, the cooing of many doves, and the clatter of the milkman's steed on the cobblestones, accompanied by the rattle of his cans awaken one in the morning. It is a delightful little *Imperium in imperio* which the traveler leaves with regret.

The Parque Central, or Céspedes, around which the social and commercial life of the port clusters, is an attractive little plaza with well-kept walks, and many flowers and palms. After the soft southern dusk comes to Trinidad, and the spruced *trinitarios* and be-starched *trinitarias* foregather here to promenade and be seen, the sight is beguiling. The comely Spanish and Cuban women still favor the graceful mantilla, the exaggerated tortoise-shell comb, the richly colored mantón (Spanish shawl) and other Castilian habiliments, so that these crepuscular assemblies strongly remind one of Cádiz and Seville. Many of the gay young blades affect Spanish provincial costumes that recall bull-fighting days, and prove, let us hope, invincible *amantes* and successful *enamorados!*

The house where Baron Alexander Von Humboldt lodged while in Trinidad in 1804; a low, one-story, tiled-roof, adobe dwelling with a Dutch stoop and windows barred with wood after the Arabian fashion, is preserved and is pointed out as one of the local sights. For the sake of coolness many of the abodes have interior arches instead of partitions, and wayfarers along the sun-lit or dusky streets catch alluring glimpses of animated interiors. After nightfall the casement windows oftentimes are the rendezvous of sloe-eyed houris who whisper passionate beguilements to adoring cavaliers who hug — the iron rejas that separate them! — The Ayuntamiento, or Municipal Palacio, on the E. side of Central Park, contains in its archives records dating back to 1514. The Church of San Paula, a Paulista foundation having for its tutelar santo

San Francisco de Paula, faces the Plaza but contains nothing to interest the stranger.

The Parochial Church of La Santísima Trinidad stands in the N.E. section of the city, at the foot of La Loma de la Vigía, and overlooks the pretty little Plaza de Martí (10 min. walk from the hotel — follow the Calle Capdevila 2 squares E. to the Calle del Desengaño, then turn r. and go 6 blocks up the hill to the plaza). The average traveler will prefer to walk, as the auto ride over the rough cobbles provides an unusual jouncing. If the church (which belongs to the secular clergy) is closed, one may apply to the (friendly and willing) priests in charge, who live in the house at the corner diagonally across from the church entrance. While no admission is demanded, a small fee for the poor of the parish will be welcome. — The church is known throughout Cuba for its unique, pseudo-Gothic, inlaid altars made from different choice woods from Cuban forests. They were designed by Padre Amadeo Fiogiere, and are the work of Señor Lucas Zufferay, a Swiss Dominican parishioner. The solitary weather-beaten old campanile which houses the church bells stands apart from the church structure and is all that remains of a Franciscan Convento erected on the spot in the 17th century. The small church further up the hill, known as La Popa, was once an accessory to an Asilo de Pobres.

Externally the *parroquía* is in the severe Roman style; it occupies the site of a primitive *oratorio* erected here coincident with the settling of the port. According to the marble inscription near the entrance, the present church was completed and consecrated Feb. 14, 1892, during the incumbency of the most reverend and excellent prelate Don Manuel Santander y Frutos. The old flying buttresses and the general medieval aspect of the building make it look more like a product of the Middle Ages than of the present. — The great somber nave (105 by 170 ft.) is flanked by massive arches that form the lateral aisles and several ornate chapels. That at the r. as we enter is dedicated to the Vírgen de la Misericordia; the 2d to the Virgin of the Rosary; 3d to San Antonio de Padua; 4th (a copy of the Castle of Verdun, the work of a local French devotee) to San José and San Joaquín; 5th (of marble, with a seated figure of Christ) to Jesús Nazareno; 6th, the Virgin of Carmen; 7th (r. of high altar) to La Vírgen del Cobre.

The High Altar, in the Gothic style, with finials, crockets and whatnot, is constructed of 18 different precious woods, has for its central figure a winsome Virgin of Lourdes, and is one of the most famous in Cuba. A Cristo is shown above; at the r. a Santa Catalina de Sena; l. Santo Domingo de Guzmán. Below at the r. is San José; at the far r. San Francisco de Paula; at the l. San Pedro; far l. San Francisco de Asís. The structure fills the entire apse and while curious is not as harmonious in

coloring as some others in the enclosure. The painting in the Baptismal Chapel near by represents the Nativity. — At the l. of the high altar is one of Las Animas, with a figure of Christ Crucified. The painting dates from 1815, is the work of José María Caballero, and represents Purgatory and the Holy Trinity. Proceeding down the l. aisle toward the entrance we come to the altar of La Vírgen del Amor Hermoso; the next is El Cristo de la Vera Cruz (Christ of the true cross) and is greatly revered because of its history. It was made in Spain for a church at Vera Cruz, Mexico, but the ship bearing it was driven by a storm into Casilda harbor and for repairs had to be unloaded. When the altar was being put back on board a great storm came up and stopped the work. A second attempt was made but the ship was forced to sail without it. When this happened a third time it was manifest that the altar was intended for Trinidad, where it was erected. The pure silver base was a gift by a local devotee. The figure at the r. is San Juan Evangelista; at the l. the Vírgen de los Dolores. The altar near it is dedicated to the Vírgen de la Merced.

Walks and Excursions. The near-by hills enclose beautiful valleys and dells, many with running water and some with lovely waterfalls. Far-reaching views over land and sea are obtainable from the hill tops. From the hill known as Loma de la Vigía where formerly there stood a signal station, one commands a wide and wonderful view over the surrounding country of the Caribbean Sea. The tall mts. which mark the skyline are spurs of the Trinidad Range; the highest peak is El Potrerillo. Many broad and rich fincas lie along the Vigía slope — La Pastora, Santa Isabel, Papayal, Cacaiban, etc. Several of them are owned by Don Tomás Arrechera, a well-known resident of Trinidad. Sugar, cattle, cacao, and coffee are the chief products.

Caves (*cavernas*) abound in the neighborhood; some prominent ones behind La Popa, on the Vigía slope. The largest is known as the Carlos Ayala, and was so-called from a Spaniard of that name whose unfortunate daughter was kidnapped during the war and was eventually found in the cave. Certain of the caves are said to extend far beneath the city. — The Loma del Puerto, a charming valley dotted with sugar-estates and watered by the *Ay* and the *Agabama* rivers, recalls the beautiful Yumurí. — Popular Excursions by Auto are to the Port of Casilda and to Sancti Spiritus (see the Index).

Hunting and Fishing are popular sports with the people. The tepid waters of the Caribbean yield fish in almost limitless variety. Game abounds in the hills back of the city. About 200 deer are killed each year (open season from Sept. to January — license about $5). Thousands of ducks winter in the near-by lagoons. White-headed, slate-blue ring-doves (*torcazo*) are numerous at all seasons. Quail (codorniz) are

plentiful and their piping notes echo all through the countryside.

Casilda (cah-seel'-dah), so-called for the celebrated daughter of a Moorish king of Toledo, who became a Christian and died in the faith in Castile in 1050, is the Caribbean port of entry for Trinidad (5K., frequent train service) and is a popular seaside resort (pop. 2000). Near La Boca, where the Agabama River (which receives the waters of the *Caracucey* and is known also as the *Manatí*) empties into the bay, there is excellent bathing and a good beach, the Playa María Aguilar. The rly. between Trinidad and the port passes through one of the loveliest valleys in Cuba. Coastwise boats of the Empresa Naviera de Cuba link the port with Santiago at the E., Cienfuegos at the W., and with other places. The Santa Elena Church is modern and contains nothing of interest to the stranger. In season great quantities of sugar from the ingenios in the hinterland fill the imposing warehouses before being shipped abroad.

Historically the port is interesting. Late in Nov. 1518, Hernan Cortés, who had been appointed by Gov. Diego de Velásquez to head his expedition to the Mexico but recently discovered by Grijalva, and who had sailed from Santiago Nov. 18, anchored his little fleet in the harbor, marched to Trinidad, erected his standard in front of his quarters, proclaimed his mission and offered liberal inducements to all who would join the expedition. "Volunteers came in daily, and among them more than a hundred of Grijalva's men, just returned from their voyage and willing to follow up the discovery under an enterprising leader. The fame of Cortés attracted also a number of cavaliers of family and distinction, some of whom, having accompanied Grijalva, brought much information valuable for the present expedition. Among these hidalgos may be mentioned Pedro de Alvarado and his brothers, Cristóval de Olid, Alonso de Avila, Juan Velásquez de León, and Gonzalo de Sandoval — all of them men who took a most important part in the Conquest (of Mexico)." The old inhabitant will show the credulous an ancient tree near the bay shore, to which Cortés tied his boat when he disembarked! The English corsair Grant cast anchor here in 1702 and with 300 rascals marched to the sack of Trinidad. At a later period Don Luis Bassecourt fought a stirring fight here with 3 British warships and after 3 days forced them to withdraw. The bay has been the scene of numerous battles with buccaneers intent upon pillaging the city, and during the long revolution it was a rendezvous for the revolucionarios who fought the great fight.

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ADVERTISING SECTION

THE ADVERTISEMENTS on the following pages have been selected with scrupulous care from among many, and with a definite purpose.

The number has been limited intentionally; quality rather than quantity having been the aim. World-travelers will recognize each advertiser as of high class and unquestioned trustworthiness. Many advertisements of firms which we felt could not be recommended without reservation have been rejected — and will always be excluded from the Guidebook.

We believe that in granting to a few of the best Steamship and Railway Companies, Hotels, and Merchants, sufficient space to enable them to make a somewhat extended reference to their lines, specialties, and wares, we are doing the traveler a genuine service; for to reach an intelligent decision in a matter of importance, the stranger in a strange land often wants to know more about such than the mere name, a quoted price, or some similar stilted reference. Advertising is the natural response to such a wish.

The author knows every advertiser in the book, and he recommends each one unconditionally. If, when dealing with them, the user of the Guidebook will mention it, he will receive special attention.

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JOHN McENTEE BOWMAN, President

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The Commodore
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June to September

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SANTA BARBARA, CAL. Santa Barbara Biltmore

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Yacht & Country Club
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Whether your vacation is short or long you will find gay, modern, romantic, fascinating Havana enjoyable. It is "Europe over night." At the Sevilla Biltmore Hotel on the fashionable Prado, revolves the pleasure loving life of gay Havana.

Cuba's delightfully mild winter climate intensifies your enjoyment of the racing at Oriental Park, golf, tennis, yachting, swimming, fishing, motoring, Jai Alai, smart shops, historic places and the opera.

Reservations cable "Sevilla" Havana
Americans require no passports.

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SEVILLA BILTMORE HOTEL

HAVANA, CUBA

Cable Address : SEVILLA, Havana

John McEntee Bowman, *President*
Edward B. Jouffret, *Vice-President & Resident Manager*

The Sevilla Biltmore is a tropical link in the great chain of famous Bowman Biltmore Hotels, and is the finest in Cuba.

Overlooking the brilliant Paseo de Marti (The Prado), the Presidential Palace, the Malecon and the Sea.

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Reservations can be made at any of the Bowman Biltmore Hotels

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From the roof of the Sevilla Biltmore is seen a delightful panorama of the City of Havana, with Morro Castle the dominating object. It is here one dines and dances in the evening, after the races, or after tea below in the patio, that the colorful and gay note of Havana's life takes on added charm.

JOHN McENTEE BOWMAN, *President*
EDWARD B. JOUFFRET, *Vice-President*

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HAVANA, CUBA

UNDER the personal management of Fausto Simon, a hotel man of international reputation.

Opposite beautiful Central Park, near the Prado and the chief sights.

Known for its perfect service, good food, and moderate prices.

Modern in equipment, with 300 cool, airy rooms, each with private bath. Apartments singly or en suite. Elevators. Hot and cold running water. Electric lights. Information Bureau. Everything to make the guest comfortable.

Spanish and American Cuisine
Restaurant and Grill Room
Music and Dancing

HAVANA'S MOST DELIGHTFUL HOTEL

Headquarters for Americans in Cuba

[SEE NEXT PAGE]

The Superb Roof Garden of the

PLAZA HOTEL

of HAVANA, CUBA

Is one of the finest in Spanish America.

A show-place delightful in many ways.

Delicious Food and drinks faultlessly served.

Spanish Dancing. Music. Vaudeville.

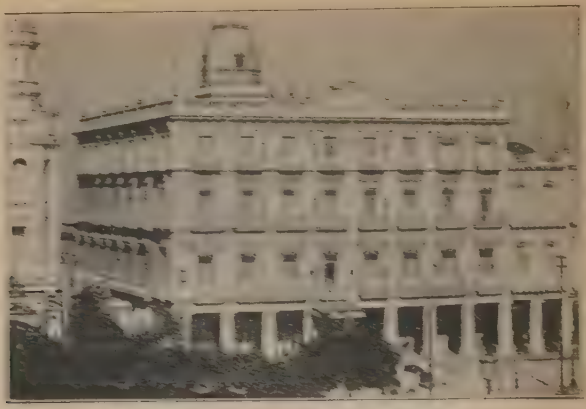
Marvellous Views. Cool sea breezes.

During the gay winter season some of the most distinguished functions of the year are staged at this celebrated place by the elite of Cuban and American society.

Free to Plaza Hotel guests.

Refined. Fascinating. Unforgettable.

[See the opposite page]



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HAVANA, CUBA

Facing Central Park, next door to the National Theatre, and in the heart of everything

A STATELY, distinguished, absolutely fireproof hotel known far and wide for its comfort and conveniences, its beautiful Spanish-Moorish dining-room and patio, its bars, and apartments, and its delicious American, Spanish, and Cuban cuisine.

The Inglaterra is perfect in its appointments, and it caters particularly to those discriminating tourists who want value rather than useless luxury for their money.

The charming dining-room of the **Inglaterra** is the ideal rendezvous for theatre parties, and for all who love dancing served food at sensible prices.

Music at meals **Moderate rates**

Spanish Charm and American Comfort

English Spoken

Hijos de Felipe Gonzalez y Cia., Managers

[SEE OPPOSITE PAGE]

A corner in the Comfortable Lobby of The Inglaterra Hotel, Havana, Cuba

Beautiful Spanish furniture, tiles, and elaborately made iron grill-work, add a notable charm to this popular and tranquil spot

THE superb reproduction, 10 by 15 feet in size, of rare Spanish polychromatic tiles, by a famous Spanish artist, showing **Columbus' Reception by King Ferdinand, Queen Isabella, and the Infante Don Juan,** at Barcelona, in 1493, after his return from the Discovery of America, and which is set into the S. wall of the lobby, is one of the finest things in Cuba, and is annually inspected by thousands of travelers.

It is merely one of the many attractions of

The INGLATERRA HOTEL of HAVANA

FELIPE GONZÁLEZ' SONS
Managers

[SEE OPPOSITE PAGE]

Hotel Royal Palm

Corner of Industria and San Rafael Sts.,

Two Squares from Central Park

Cable Address: "Royalpalm," Havana.
Wilber E. Todgham, President and Manager.

The Most Comfortable Hotel in Havana

Big, airy, cool, clean rooms with bath and all the fitments of the best American hotels. Fireproof. In the center of everything.

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Headquarters in Cuba for Americans, British and Canadians.

The Royal Palm (which is under Canadian management) caters to those travelers who want comfort and value for their money. It is famed for its hospitality and its personalized service.

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Sight-Seeing Autos start from the Royal Palm Hotel.

The Hotel Rates are from $3. up, per day for one person, in a room with private bath, in summer; and from $6. up, during the winter season.

The Manager is a member of the American Chamber of Commerce; Florida State Hotel Association; Greeters of America No. 19, of Miami, and other organizations.

Special attention to Railroad Brotherhoodmen and members of similar societies.

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12

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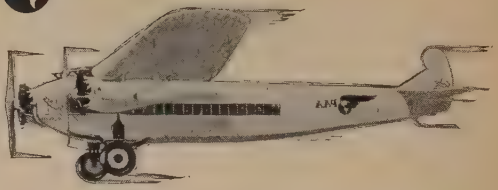

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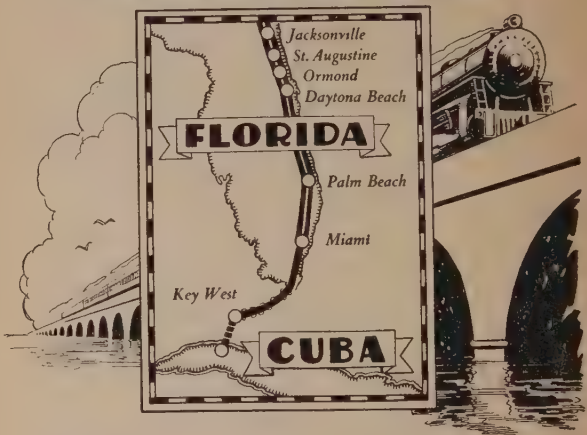

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